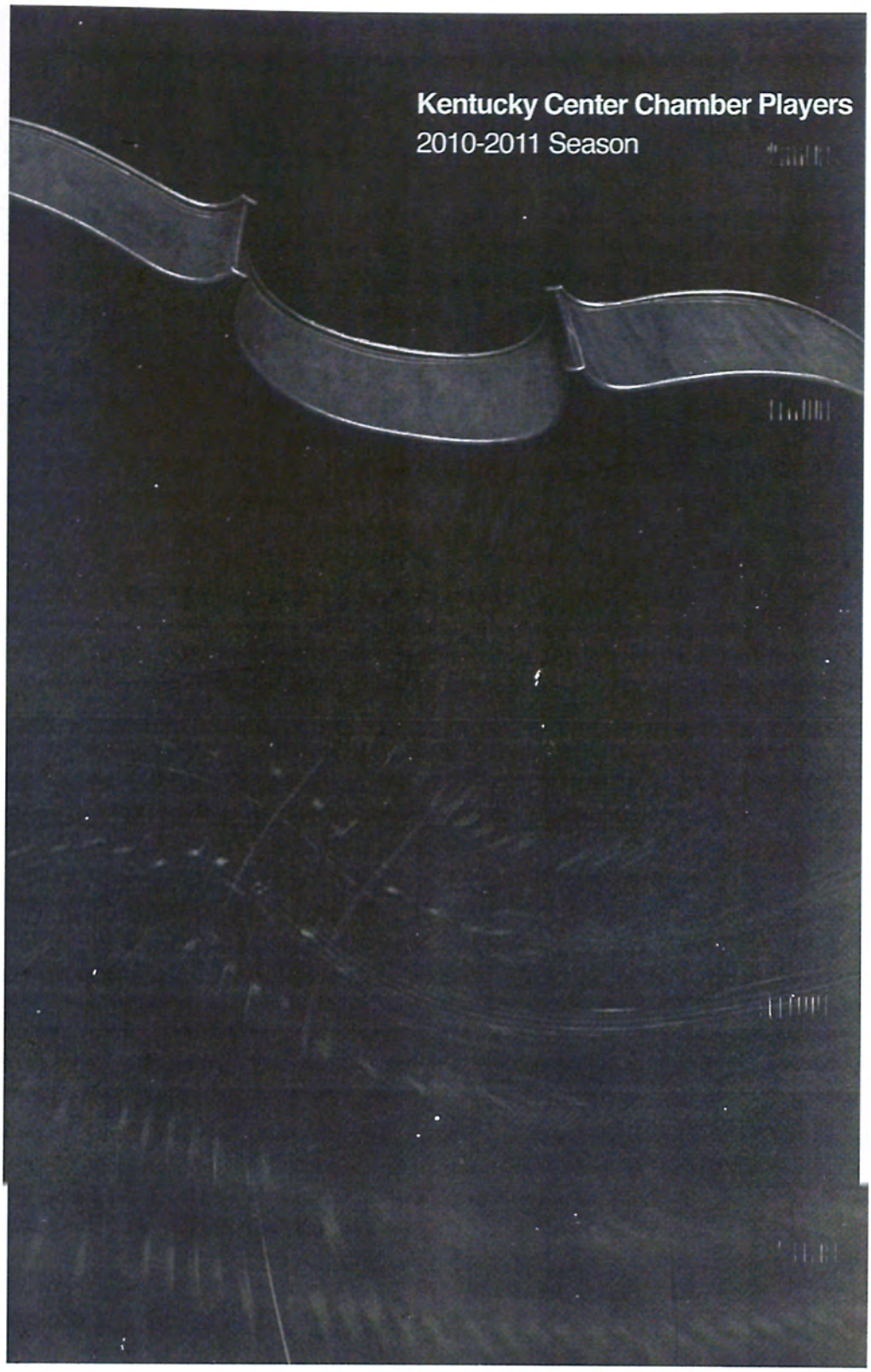

Kentucky Center Chamber Players
2010-2011 Season

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Indiana University Southeast
Stem Concert Hall
19 September 2010
3:00 pm

Program

***Konzertstück* for Two Clarinets and Piano in F Minor, Op. 113 (1832)**
Felix Mendelssohn
(1809 -1847)

I. Allegro con fuoco
II. Andante
III. Presto

Dallas Tidwell, clarinet Marilyn Nije, clarinet
Joanna Goldstein, piano

Fleeting Thoughts (2010)
Erich Stem
(1973 -)

I., II. , III. - IV.
Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Mark Tate, percussion
Joanna Goldstein, piano

Four on the Floor (1983)
Libby Larsen
(1950 -)

Peter McHugh, violin Megumi Ohkubo, cello
Bert Witzel, double bass Joanna Goldstein, piano

Intermission

Piano Trio in A Minor, Op. 45 (1877)
Franz Xaver Scharwenka
(1850 - 1924)

I. Allegro non troppo
II. Adagio
III. Molto allegro (Scherzo)
IV. Allegro con fuoco (Rondo)

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Notes

Konzertstück for Two Clarinets and Piano in F Minor, Op. 113 (1832)

By Felix Mendelssohn (b. Hamburg, 3 February, 1809; d. Leipzig, 4 November, 1847)

I. Allegro con fuoco
II. Andante
III. Presto

Most listeners know that Mendelssohn was only 16 years old when he composed the famous incidental music for *A Midsummer Night's Dream*. As a teen, he also produced a prodigious amount of chamber music, including string quartets and quintets. Then, in his twenties, he mostly turned away from chamber music. One exception was the creation of a pair of concert pieces he wrote for the father and son clarinet players, Heinrich and Carl Bärmann.

Mendelssohn admired the music of Carl Maria von Weber and the concert pieces owe much in form and virtuosic writing to Weber's own *Konzertstücke*, composed for piano and orchestra. The soloists are required to play at the extremes of their registers, embellish their lines with elaborate ornamentation, and to play with vocal expressiveness in the *cantabile* sections. Mendelssohn originally wrote the duet for clarinet, basset horn (a forerunner of the modern Eb alto clarinet) and orchestra. But, soon after completing Op. 113, he penned a piano reduction of the orchestral score. That was the version that was eventually published.

Testimony to the good-natured friendship between the composer and the Bärmanns is found in Mendelssohn's humorous dedication of the 11-minute piece, "The Battle of Prague: A Great Duet for Noodles or Cream Pastry, Clarinet, and Basset horn, composed and humbly dedicated to Bärmann sen. and Bärmann jun. by their completely devoted Felix Mendelssohn Bartholdy (All's well that end's well)."

Fleeting Thoughts (2010)

By Erich Stem (b. Richmond, VA, 9 July, 1973)

Fleeting Thoughts was commissioned by the Kentucky Center Chamber Players and composed as part of the fifth anniversary CD release by New Dynamic Records. The work is comprised of four movements, each representing different ideas and musical languages. Similar to all fleeting thoughts we experience, each movement is short and intensely focused on one idea until a new thought emerges and places us in a different moment. The total duration of the work is about 12 minutes.

Noted as having an "ear for sophisticated and intriguing spacing and textures" (Washington Post), Erich Stem has had performances of his music in the U.S. and in Europe by groups such as the Minnesota Orchestra (Composer Institute), Richmond Symphony, Plymouth Music Series Orchestra, Sunrise Quartet, Opus 3 trio, and the Aurelia Saxophone Quartet. Stem's chamber music has been recorded on labels such as

Living Artist Recordings and Challenge Records and has appeared on several regional and national radio programs including The Latest Score, Brave New World, FOLDOVER, Vast Field and WCVE's Classical Music with Bobbie Barajas. Stem continues to write for some of the most recognized ensembles and artists including saxophonist Johan van der Linden and the Cadillac Moon Ensemble from New York.

Stem has received awards and grants for his music from a variety of organizations such as the Jerome Foundation, Meet the Composer, American Music Center, ASCAP, University of Maryland, and Indiana University. He is the founder and artistic director of New Dynamic Records, a record label produced by Indiana University Southeast for the purpose of discovering, recording, and distributing works by composers of our time. Stem holds degrees from James Madison University (BM '96) and the University of Maryland (DMA '03) and is currently an associate professor of music and resident composer at Indiana University Southeast.

Four on the Floor (1983)

By Libby Larsen (b. Wilmington, DE, 24 December, 1950)

American composer, Libby Larsen, earned her BA, MM and PhD degrees in music from the University of Minnesota. Prolific in virtually all genres, Larsen has written operas, symphonies, solo piano pieces, song cycles, chamber works and even pieces for concert and British brass bands.

She has served as resident composer with the Minnesota Orchestra and as director of the Hot Notes Series in St. Paul. Among her many awards are a composer fellowship from the National Endowment for the Arts and a Grammy Award.

Four on the Floor was written for violin, cello, double bass, and piano, and was commissioned by the Minneapolis Artists Ensemble. The composer describes the five-and-a-half-minutes work as follows:

"*Four on the Floor* is inspired by boogie-woogie. It is a celebration of American music and American musicians. The metronome indication for *Four on the Floor* is 138-144 to the quarter note, a speed verging on breakneck, and breakneck is the theme of the piece, an America that is speeding up faster and faster, jazzing into eternity.

After a short three-bar introduction, the boogie beat is laid down by the piano. Its characteristic use of triplets and a "walking bass" in the left hand continues throughout the piece. A jazzy pizzicato phrase for the three string instruments leads into a slightly slower section which features dialogue between the strings (playing in rhythmic unison) and the piano. A restatement of the earlier material is combined with a "ripping" riff.

Breathless solos for each instrumentalist bring *Four on the Floor* to a boisterous conclusion."

Piano Trio in A Minor, Op. 45 (1877)

by Franz Xaver Scharwenka (b. Samter, East Prussia [now Szamotuly, Poland], 6 January, 1850; d. Berlin, 8 December, 1924)

I. Allegro non troppo
II. Adagio
III. Molto allegro (Scherzo)
IV. Allegro con fuoco (Rondo)

Xaver Scharwenka and his older brother, Philipp, both enrolled in the New Academy of Music after his family's move to Berlin when the two were teen-agers. Xaver's virtuoso talents as a pianist quickly became evident and he made his professional concert debut at the Singakademie in 1869, where he taught for the next four years.

In 1874, Scharwenka embarked on a concertizing career that would take him across Europe and to the United States and Canada. He crossed the Atlantic nearly 30 times, which was obviously a much more time consuming journey then than it is now. At least he should have been able to practice aboard ship!

In addition to performing his own works (his Piano Concerto in Bb minor and Polish Dances being the most popular), Scharwenka was acclaimed for his interpretations of Chopin and Liszt. It was his association with the latter composer that led to the composition of the work on this afternoon's concert.

In the summer of 1877, Scharwenka and his wife, Zenaide, visited Liszt in Weimar, where Liszt had expressed great admiration for both Scharwenka's piano quartet and a cello sonata. Such heady praise from Liszt inspired Scharwenka to pen his Op. 45 Piano Trio.

The piece is characterized, not unsurprisingly, by notably virtuosic writing for the piano. The violin and cello parts are romantically melodic. And the composer also managed to work many lively dance rhythms into the trio. Overall, the lyricism of the piano trio was strongly influenced by other romantic composers such as Schumann, Chopin, Mendelssohn and Saint Seans. Harmonically, it is late romantic - highly chromatic, with many sudden shifts of key.

Interestingly, the lyricism of the violin part was often compared to the flute and a later edition of the trio substitutes that wind instrument for the violin.

In addition to his career as a pianist, Scharwenka was an influential teacher. In 1881, he founded his own music school in Berlin. After a successful tour of America, he opened another school in New York in 1891. As a component of his teaching, he also published methods and technical studies for the piano.

The work is approximately 25 minutes in duration.

University of Louisville
Margaret Comstock Concert Hall
20 November 2010
3:00 pm

Trio for Clarinet, Violin and Piano (1932) Aram Khachaturian (1903 -1978)

I. Andante con dolore, con molto espressione
II. Allegro
III. Moderato

Dallas Tidwell, clarinet Peter McHugh, violin
Joanna Goldstein, piano

Following Picasso (A Fantasy after Stravinsky) (2010) Phillip Rhodes (1940 -)

Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Joanna Goldstein, piano

Intermission

Piano Trio in C Minor, Op. 66 (1845) Felix Mendelssohn (1809 -1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro, quasi presto
IV. Allegro appassionato

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Trio for Clarinet, Violin and Piano (1932)
by Aram Khachaturian (b. Tbilisi, 6 June, 1903; d. Moscow, 1 May, 1978)

I. Andante con dolore, con molto espressione
II. Allegro
III. Moderato

Khachaturian is mostly remembered for being a prominent composer of the Soviet era (He composed both a "Song to Stalin" and "Funeral ode in memory of Lenin.") and for music that drew from the folk music of his native Armenia (from the languid music in "Adagio for Spartacus and Phrygia" in his ballet *Spartacus*, to the fire of the "Sabre Dance" from the ballet, *Gayane*).

The Trio for Clarinet, Violin and Piano predates the composer's more famous ballets and concertos, since the 16-minute-long was piece written while he was a student at the Moscow Conservatory.

The first movement has many qualities of a gypsy rhapsody. Each of the three instruments gets a turn playing the beautiful melody, but each also contributes distinctive ornaments and cadenzas, giving the impression of a musical conversation. The second movement is launched with a furious scherzo, which gives way to a charming folk melody introduced by the clarinet. An agitato section in the middle of the movement blends the two themes, but the folk tune emerges from this musical merging until the movement concludes with the return of the scherzo. The final movement again draws on folk music as its inspiration. Melody and rhythm compete to be the dominant musical elements, but it is almost as if the two wear one another out, since the work concludes with the music gradually fading into silence.

Following Picasso (A Stravinsky Fantasy) (2010)
by Phillip Rhodes (b. Forest City, NC, 6 June 1940)

Phillip Rhodes is Andrew W. Mellon Professor of the Humanities Emeritus at Carleton College and served as the Composer-in-Residence there from 1974 to 2007. Prior to coming to Carleton, he served as Composer-in-Residence for the City of Louisville and for the State of Kentucky under the auspices of the Ford Foundation and the Kentucky State Arts Commission respectively. His principal teachers have been William Klenz, Iain Hamilton, Donald Martino, and Mel Powel He received degrees from Duke University and the Yale University School of Music. Rhodes has been the recipient of numerous commissions and composition awards, including grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Rockefeller Fund for Music, a citation and award from the American Academy of Arts and Letters, and a Guggenheim Fellowship.

Grove Music Online describes Rhodes' music as " combin[ing] Classical discipline, Romantic lushness and expressionist angularity in a contemporary context. His harmonic language treads a fine line between tonality and atonality. Colorful

instrumentation and rich sonorities are characteristic of his chamber and orchestral writing. Recurrent motifs are important in *Autumn Setting* (1969), *The Lament of Michal* (1970) and *Visions of Remembrance* (1978–9). He is also fond of musical quotation, as is evident in *Reflections* (1976–7), *Fiddletunes* (1997) and the quartet of 1975, and injects humor into compositions such as *Witticisms and Lamentations from the Graveyard* (1972). ... A particular affinity for bluegrass music led to his Concerto for Bluegrass Band and Orchestra (1974). Commissioned by the NEA for the McLain Family Band, it is likely his most-performed work."

Following Picasso was commissioned by the Kentucky Center Chamber Players and will be one of the works to be included on the ensemble's next CD. It is approximately 12 minutes long.

Piano Trio in C Minor, Op. 66 (1845)

By Felix Mendelssohn (b. Hamburg, 3 February, 1809; d. Leipzig, 4 November, 1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro, quasi presto
IV. Allegro appassionato

In 1832, Mendelssohn wrote to his sister, Fanny, who was also a composer, that, " I should like to compose a couple of good trios." Their gestation took some time, since the first, in d, didn't appear until 1839. This is the second of Mendelssohn's two piano trios, composed some six years after the first and is dedicated to composer and violin virtuoso, Ludwig Spohr, who performed the work with Mendelssohn.

In his invaluable book, *The Chamber Music of Mendelssohn* (Oxford University Press, 1946) John Horton says of the first movement, "Mendelssohn never wrote a stronger sonata-form allegro." It is the task of the piano to declare the first motif of the first theme, a restless eight-note figure that travels up and down the scale in each measure. The strings answer with a second motif; an arching melody that rounds out the first theme launches the piano into a cascade of sixteenth note runs. The violin introduces the second theme and the remainder of the movement is dedicated to the development of the themes in the expert manner Horton noted until the ending recapitulation.

The nearly vocal expressiveness of Mendelssohn's instrumental music is apparent in the second movement, which has been described as "one extended glorious song." This is especially realized toward the end of the movement, when the violin and cello engage in a beautiful duet.

The shimmering scherzo is pure Mendelssohnian fun, sounding very similar to the opening of his incidental music to *A Midsummer Night's Dream* that evokes swarms of winged fairies darting about in the forest. This lighthearted movement is followed by the closing Allegro, which brims with charming themes and motifs, too.

But Mendelssohn masterfully concluded his trio by introducing some rather serious music toward the end, a chorale derived from the 1551 Geneva Psalter. This medieval "*Vor Deinen Thron*" theme is intermingled with the principal theme of the movement to bring the 30-minute trio to a remarkable close.

University of Louisville
Margaret Comstock Concert Hall
6 February 2011
3:00 pm

Piano Trio in C, K. 548 (1788) — W. A. Mozart (1756 -1791)

I. Allegro
II. Andante cantabile
III. Allegro

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Rustiques (1946) — Joseph Canteloube (1879 -1957)

I. Pastorale
II. Rêverie
III. Rondeau à la française

Trevor Johnson, oboe Dallas Tidwell, clarinet
Matthew Karr, bassoon

Intermission

Passacaglia (1894) — G. F. Handel (1685-1759) - Johan Halvorsen (1864 -1935)

Peter McHugh, violin Megumi Ohkubo, cello

Thinking (2008) — James M. Stephenson (1969-)

I. Outside the Box
II. It Over
III. About What Was
IV. Twice
V. It Over

J. Jerome Amend, trumpet Dallas Tidwell, clarinet
Matthew Karr, bassoon Peter McHugh, violin
Megumi Ohkubo, cello Joanna Goldstein, piano

Piano Trio in C, K.548 (1788)

by Wolfgang Amadeus Mozart (b. Salzburg, 27 January, 1756; d. Vienna, 5 December, 1791)

I. Allegro
II. Andante cantabile
III. Allegro

Mozart should have been enjoying status as one of Vienna's leading composers in the summer of 1788. He had just completed his Symphony No. 39 in Eb and a piano trio in E. He was starting to write Symphony No. 40 in g. So he was flexing his considerable musical muscles. Unfortunately, he was also financially stretched to breaking point.

Mozart always lived beyond his means and he found himself, yet again, needing to earn some quick florins. So he added this comparatively lightweight piano trio to his compositional activity. Being in the key of C (no pesky sharps or flats to trouble the performers) and peppered with passages that sound a lot like practice exercises, the composer probably had in mind selling the sheet music of the work to amateur musicians who would find it both charming and relatively easy to perform. You'll hear a few modulations of keys in the development of the first movement, but they are tame ones.

The leisurely slow second movement lasts for nearly half the length of the entire 20-minute trio. While very pleasing, it is also technically simple, providing more evidence that the piece was probably penned by the composer for quick sale to salon musicians rather than a work he intended for the ages. But after all, it is Mozart, and therefore provides imminently enjoyable, if not in this case, very intellectually challenging listening.

Rustiques (1946)

by Joseph Canteloube (b. Annonay, 21 October, 1879; d. Paris, 4 November 1957)

I. Pastorale
II. Rêverie
III. Rondeau à la française

In very different, but very important ways, each of Joseph Canteloube's parents gave him childhood experiences that would profoundly affect his career as a musician and composer. His mother was a pianist and, when Cantelobe was six years old, she hired an elderly Polish refugee, Amélie Doetzer, to give her son piano lessons. Mme. Doetzer had been a friend of Chopin and she used exercises written in the composer's own hand in her teaching. Even though he was greatly influenced by, and composed largely in the Impressionistic mode, Romantic sonority became a hallmark of the adult Canteloube's pianistic style.

Canteloube's father took his son on long walks through the country and mountain villages of Auvergnat where the family lived. There he heard a rich variety of folk songs and local dances. As Vaughn Williams did in Britain in the early twentieth century, Canteloube used his formal musical training to collect and catalogue the folk music of

France. Also like Vaughn Williams, this music influenced Canteloube's own compositions, most famously in his music for voices, *Chants d'Auvergne*.

Rustiques is the instrumental complement to the *Chants*. All three movements richly evoke the folk music of the composer's childhood. Especially beautiful is the central movement, *Réverie*, which transports the listener to a languid summer day in the mountains.

Passacaglia (1894)

by Johan Halvorsen, after G. F. Handel (b. Drammen, 15 March, 1864; d. Oslo, 4 December, 1935)

Norwegian composer, violinist and conductor, Johan Halvorsen was a friend, colleague, and son-in-law of Edvard Grieg, and like the better known composer, did much to promote the music of his homeland by incorporating it into his compositions. But, during his lifetime, it was as a conductor (mainly of opera) and virtuoso performer that he rose to prominence in Oslo.

Halvorsen's transcription of the sixth movement Passacaglia from Handel's Suite No. 7 in G Minor for Harpsichord has become a favorite showpiece for string players. (Don't worry; it has nothing to do with Norwegian nationalism.) It allows the musicians to showcase their virtuosic "chops" while treating the audience to truly beautiful music. Originally written as a duet for violin and viola, it is often played, as it will be today, in an arrangement for violin and cello.

Thinking (2008)

by James M. Stephenson (b. Joliet, IL, 4 February, 1969)

I. Outside the Box
II. It Over
III. About What Was
IV. Twice
V. It Over

James Stephenson's music has been performed by many leading orchestras, including the Cleveland Orchestra, the symphonies of Houston, Atlanta, Detroit, Baltimore, Oregon, Jacksonville, the Rochester Philharmonic, Florida Orchestra, and the Naples Philharmonic. His landmark educational work, *Compose Yourself!,* an interactive and informative introduction to the symphony orchestra, has been performed over 125 times nationwide since its 2002 première. Among the individuals who have performed Stephenson's works are Pinchas Zukerman, Denyce Graves, Jennifer Frautschi, the Chicago Symphony String Quartet, Empire Brass members Marc Reese, Mark Hetzler and Greg Miller, and even the Pointer Sisters and 98 Degrees.

Increasingly in demand for his work with young musicians, Stephenson has appeared as resident composer at many festivals, including the Las Vegas Music Festival, the Southern Illinois Music Festival, and most recently at Lynn University's Contemporary Music Festival in Boca Raton, FL and the St. Barts (French West Indies) Music Festival. In 2007, Mr. Stephenson's music was featured in three brass conferences

in three weeks, one of which being International Trumpet Guild's National Conference.

Mr. Stephenson studied at the New England Conservatory of Music, where he earned his Bachelor of Music with distinction in trumpet performance. His wife, Sally, is a performing violinist, and they have four children.

Current collaborations include a concerto for Branford Marsalis with Rodney Mack; a work for the Houston Symphony; a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz; a piano/trumpet concerto for Lisa Leonard and Marc Reese; and a new work for the Bozeman Symphony. Here are the composer's notes about today's work:

"In the fall of 2007, I was contacted by Laura Garwin about composing a new piece for her chamber group, the Salmagundi Ensemble, at the Royal College of Music in London. There have been few pieces written for the instrumentation of their group (Martinu's *La Revue de Cuisine* being the best-known) and the idea was to add to the repertoire. Laura, also a trumpet player, was a student of Jeff Work's when I wrote the trumpet concerto for him, and we met a few years later at a trumpet conference outside Boston.

The piece began with the last movement, as many of my compositions do. I needed to just get some ideas down on paper, and so I began to "think out loud" - not withholding any ideas that popped into my head. These ideas soon began to gel into cohesive phrases, and the movement took shape. It then occurred to me to keep the "Thinking" theme going, and soon titles for the rest of the movements began to creep in and stimulate compositional ideas.

The first movement - Outside the Box - represents a compositional stretch for me. My music generally comes out pretty tonal (with added spice) - but in this case, I decided to go 'outside' my comfort zone and write something without a defined tonal center. The movement then relies on rhythmic pulses and a "cool" jazz groove in the middle.

The three middle movements feature the sextet in pairs. "It Over" showcases mainly the clarinet and piano. The main theme gets repeated over and over, as the title would suggest - but gets a little more frantic upon each repetition. "About What Was" is a trumpet/cello feature, and anchors the five- movement work. I wanted to make sure to feature Laura on trumpet, as she is the sole reason this piece exists! The movement is decidedly reflective, depicting sorrowful thoughts about a time gone by. (The sorrow has nothing to do with my thoughts about Laura!).

The last of this middle triplet is a quirky take on thinking twice. I often have been amused at the sound of a skipping record, or even CD. The skip sometime sounds more interesting than the original - and so I have composed an intended "skip" in the music. This may cause the listener to think "twice" as they try to determine where the beat falls in the music. The melody, here featuring the bassoon and violin, is played exactly twice. The last movement puts the entire group on display, with rhythmic vitality and technical virtuosity.

The commission for this work came from a generous grant from the Charles Schlueter Foundation, and the premiere took place at the Victoria and Albert Museum in London on July 4, 2008."

University of Louisville
Margaret Comstock Concert Hall
3 April 2011
3:00 pm

Six German Lieder, Op. 103 (1838) — Ludwig Spohr (1756 -1791)

Edith Davis Tidwell, soprano Dallas Tidwell, clarinet
Joanna Goldstein, piano

Three Moods of Italy (2011) — David McHugh (1941 -)

I. Rome
II. Venice
III. Sicily

Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Joanna Goldstein, piano

Smash (2005) — Jennifer Higdon (1962 -)

Peter McHugh, violin Megumi Ohkubo, cello
Kathleen Karr, flute Dallas Tidwell, clarinet
Joanna Goldstein, piano

Intermission

***Souvenir de Florence* for String Sextet, Op. 70** — Peter Ilyich Tchaikovsky (1840 - 1893)

I. Allegro con spirito
II. Adagio cantabile e con moto
III. Allegretto moderato
IV. Allegro vivace

Peter McHugh, violin Derek Ratzenboeck, violin
Joel Gibbs, viola Meghan Casper, viola
Megumi Ohkubo, cello Alan Ohkubo, cello

Six German Lieder, Op. 103 (1838)

by Ludwig Spohr (b. Brunswick, 5 April, 1784; d. Kassel, 22 October, 1859)

1. "Sei still mein Herz"
2. "Zwiegesang"
3. "Sehnsucht"
4. "Wiegenlied"
5. "Das Heimliche Lied"
6. "Wach Auf!"

Like that of his senior contemporary, Beethoven, Spohr's early music is classical in form, but evolved into the new Romantic style as the nineteenth century progressed. He wrote music in all the major genres of the time, including symphonies, string quartets, violin concertos, songs, and operas. Evidence that the composer would be a natural for romanticism comes from the story of how he courted his wife.

An accomplished violinist, Spohr became concertmaster of the orchestra at the court of Gotha in 1805. There he fell in love with a young harpist, Dorette Scheidler. Spohr wasted no time and composed a *Sonata in C minor* for violin and harp, so he could spend hours rehearsing with her. One evening, he was granted permission from Dorette's mother to take her to the premiere public performance of the work. In their carriage, on the ride home after the concert, Spohr plucked up his courage and asked, "Shall we thus play together for life?" They were married in 1806 and, by all accounts, lived happily until Dorette died prematurely 28 years later at the age of 46.

Op. 103 is Spohr's best-known and most performed set of Lieder.

Three Moods of Italy (2011)

by David McHugh (b. Brooklyn, NY, 29 May, 1941)

IV. Rome
V. Venice
VI. Sicily

David McHugh was born and raised in Brooklyn, New York. (He also happens to be KCCP violinist Peter McHugh's brother.) He earned a bachelor's degree in Music Education at SUNY Fredonia, majoring in piano, and a master's degree in Composition at CUNY Queens. Though his career has focused mostly on music composition, he has worked in many areas including writing, sculpture, architecture, photography, and furniture making. Among his many film scores are those for *Moscow on the River* and *Mystic Pizza*.

In spite of achieving success in his career path, his primary motivation has been to achieve an ever-increasing state of awareness, exploring human consciousness, and the nature of beauty. He believes the journey entails focusing away from the self, to the larger context in which we exist. He lives in Winston Salem, North Carolina, where he raised his three children, and currently heads an MFA Program in Film Composition at the University of North Carolina School of the Arts. He continues to be active in all areas

of work, and can be reached via email at: mchughd@uncsa.edu. He is available for lectures, seminars, film scoring, and commissions, such as this one for KCCP.

The composer says of this work, "One often asks the question, "What does the work mean; what does the artist wish to convey (if anything); what does the □artist want me to experience and feel?" The answer seems to be, "Whatever."It is not my intention to leave the audience in the middle of the ocean with no compass. I wish to explore an idea, emotion and/or place which will offer the audience a foothold in interpreting my work based on what they bring to the performance from their life experiences. My mother was Sicilian, and so my brothers and I were exposed to the aesthetics of Italian culture, starting with food and extending to the feelings of the various regions of Italy experienced via travel. I've chosen three places in Italy that have unique personalities, each different from the other and each represented by its own movement. The first is "Rome," the second "Venice," and the third, "Sicily." It was my intention to capture the spirit of each place and to convey a sense of each. Listeners are free to bring either their imagined impression of each place, or perhaps their experiences of having been there. I do hope you enjoy the work. I also recommend following the concert with an Italian meal."

Smash (2005)

by Jennifer Higdon (b. Brooklyn, NY, 31 December, 1962)

Concert-goers may long for seat belts as they listen to this piece. "Smash" is a quintet arrangement of the composer's "Dash," which was described after a performance in Washington, D.C. as "... speedy, headlong, exhilarating music..." by Joseph McLellan in *The Washington Post*. A writer in *Fanfare Magazine* gives even more detail: "Her 'Dash' is aptly titled, a four-and-a-half minute sprint of scale passages, fast repeated phrases, and rapidly evolving textures. Even when the activity lets up for a breather, a sense of urgency remains -- achieved through the employment of 'off-beat' accents. ... In this exhilarating trio she again demonstrates why she is regarded as one of the most exciting young composers in the U.S."

Higdon herself admits that she came to music rather late for someone who would take it up professionally. She started playing the flute (self-taught) at age 15. She had her first lesson in composition at 21. She has certainly made up for her late start.

Her compositions receive some 200 performances per year. Her numerous awards and grants have been given to her by the Pew Fellowship for the Performing Arts, the National Endowment for the Arts, the Guggenheim Foundation and others. A featured composer in many international festivals, she has also been Composer-in-Residence with the Pittsburgh Symphony Orchestra (2005-06), the Green Bay Symphony Orchestra (2006-07 season), and the Philadelphia Orchestra (2007-08). Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia.

***Souvenir de Florence* for String Sextet, Op. 70 (1892)**

by Peter Ilyich Tchaikovsky (b. Kamsko-Votkinsk, Russia, 7 May, 1840; d. St. Petersburg, 6 November, 1893)

I. Allegro con spirito
II. Adagio cantabile e con moto
III. Allegretto moderato
IV. Allegro vivace

In June 1887, while staying in Borzhom, the Tchaikovsky noted in his diary: "Composed a little (start of a sextet) ... I jotted down sketches for a string sextet, but with little enthusiasm ... I haven't the slightest inclination to work."

But the composer had recently been awarded honorary membership in the Saint Petersburg Chamber Music Society and had promised to compose a piece that he would dedicate to it. The sextet for strings he began so reluctantly eventually became that work. It wasn't until June 1890, Tchaikovsky told his brother, Modest Tchaikovsky, "I began it three days ago and am writing with *difficulty*, not for wont of new ideas, but because of the novelty of the form. One requires six independent yet homogeneous voices. This is unimaginably difficult."

The sextet consumed much of Tchaikovsky's time over the next year and a half. He corresponded with the founder of the Chamber Music Society, Eugen Albrecht, about the potential performers and their level of expertise. He also asked Albrecht's advice about several features of the work:" "I ask you to be frank about pointing out technical shortcomings; in this respect you may make whatever changes you please, because I am sure you have a far better understanding of these matters than I. In particular, there is one place in the *finale* with a six-part fugue. The theme starts with the two violins playing in unison, then the two violas, and then the two cellos. In the second bar the two voices become independent of each other; the *second* steadily becoming more dissonant. The preparation and resolution are absolutely correct. But I am worried that in a fast tempo the whole fugue will sound dissonant. If my fears turn out to be justified I shall change it.

But, I would ask you to study it first; when I arrive in Saint Petersburg you can tell me whether you think it should be abandoned or changed. This sounded awkward on the piano, but I don't know how it will be on string instruments. ... Then, in the third movement I am worried about a three-part fugato (with each part doubled). I cannot decide whether this would be better *detaché* or *legato*. For the present I have left it *detaché*, but if you think this is too crude then leave out the *detaché* only up to the 2nd beat of the second bar of the theme, otherwise play the three notes with a single stroke."

After much more artistic hand-wringing, and several revisions, the first performance took place at a concert of the Saint Petersburg branch of the Russian Musical Society in November, 1892. The musicians of the Saint Petersburg Chamber Music Society finally had a chance to perform it in December, 1892, with Tchaikovsky in attendance.

Program notes by Ursula G. Winston.

HISTORY

The 2010-2011 season is the Kentucky Center Chamber Players' 27th. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues - the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two string players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamics Records - which will include many of the works by living composers performed in this season's concerts - is scheduled to be released in fall, 2011.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

PERSONNEL

KENTUCKY CENTER CHAMBER PLAYERS

Joanna Goldstein (*piano*) is Professor of Music at Indiana University Southeast and Director of University Arts Programming. At IUS, Dr. Goldstein teaches music theory, maintains a piano studio and conducts the Indiana University Southeast Orchestra. She also served as Dean of the School of Arts & Letters from 1995 to 2001. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, the National Arts Club Competition and the Mason-Hamlin Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several smaller orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German

Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville.

Professor Goldstein is the author of *A Beethoven Enigma: Performance Practice and the Piano Sonata, Opus 111*, Peter Lang Publishers, Inc. She has been the recipient of The Excellence in Research and Creativity Award at Indiana University Southeast and is a member of FACET, The Faculty Colloquium on Excellence in Teaching at Indiana University. Dr. Goldstein is a member of the Fulbright-Hays Association, The College Music Society, and The National Association of Schools of Music.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May 2005, and was honored by being appointed Distinguished Professor Emeritus. He continues to be extremely active not only as a teacher where he continues to teach for Campbellsville University, but as a violinist. For many years he was violinist with The McHugh-Oliphant Duo, The Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artist. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, New Albion Records, and the Louisville First Edition Recordings.

Megumi Ohkubo (*cello*) received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold, and Menahem Pressler of the Beaux Arts Trio. He was a principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg and Vienna and made a number of recordings with the Philip and Sony labels. As a member of the Cello Ensemble Saito, he has been invited to perform in many series and festivals including an appearance at the International Cello Congress in St. Petersburg, Russia.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for over 20 years. He has taught at the University of Kentucky, Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast and the University of the Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan and Joseph.

Dallas Tidwell *(clarinet)* is Associate Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.

GUEST ARTISTS

J. Jerome Amend *(trumpet)* principal trumpet of the Louisville Orchestra, joined the orchestra in 1972 following four years as trumpet soloist with the 564th USAF Tactical Air Command Band (Langley AFB, Virginia). He has appeared as soloist with the orchestra a number of times and his work there regularly includes performances with the Kentucky Opera and Louisville Ballet. Prior to military service, he performed with the Houston Symphony under Music Directors Sir John Barbirolli and André Previn.

Since 1989, Mr. Amend has been Music Director of the Commonwealth Brass Band, an English-style brass band, an Ensemble-in-Residence at Indiana University Southeast where Mr. Amend, as an adjunct professor, maintains a trumpet studio. Previously he conducted the Louisville Contemporary Chamber Consort (1973-1975), the Musician's Union Summer Band (1986), the Louisville Festival Symphony, and was Co-Director of the "Twentieth-Century Series" (1975-1977) at the University of Louisville.

He previously taught trumpet at the National Music Camp in Interlochen, Michigan, (1974-1979), Spring Branch (Houston) Independent School District (1966-1968), Galveston Public Schools (1967-1968), Bellarmine College, Campbellsville (KY) College, Southern Baptist Theological Seminary, and both trumpet and music theory at the University of Louisville (for 28 years).

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Ms Casper has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. She is currently a member of the Louisville Orchestra and adjunct professor of viola at Indiana University Southeast.

Joel Gibbs (*viola*) has been a member of the Louisville Orchestra since 2007. He is also a member of the Grant Park Orchestra, Chicago's summer festival orchestra, and a former member of the Dallas Symphony and the National Repertory Orchestra. He holds performance degrees from Northwestern University and the University of Wisconsin-Milwaukee and has studied with Lewis Rosove, Myron Kartman and Yuan-Qing Yu.

Mr. Gibbs also performs as a member of the Louisville Orchestra String Trio, and maintains a private teaching studio. In his free time, he enjoys running and solving crossword puzzles. He is originally from St. Louis, Missouri.

Trevor Johnson *(oboe)* has been Assistant Principal Oboe with the Louisville Orchestra since 1995, and is an active participant in Louisville's music scene. He also serves as Principal Oboe with the Louisville Bach Society and the Ceruti Chamber Players. Mr. Johnson has been soloist with the Emerson String Quartet, the Louisville Bach Society, the University of Louisville Wind Symphony and Orchestra, the Fort Dodge (IA) Symphony Orchestra, and was a featured guest artist at the 1997 OctOBOEfest Convention. He has performed in such varied venues as the Ohio Light Opera, the Fort Lee (NJ) Chamber Music Series, the CBDNA convention, and on stage at Alice Tully Hall in Lincoln Center. He is an adjunct professor of oboe at Indiana University Southeast.

Mr. Johnson holds the Master of Music degree from the Hartt School, where he was a student of Humbert Lucarelli, and the Bachelor of Music degree with Highest Distinction from the University of Iowa, where he was a student of Mark Weiger.

Kathleen Karr (*flute*) has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with The Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann, and J. S. Bach. A member of the faculty at the University of Louisville's School of Music, she has also been a faculty member at Interlochen Arts Camp in Michigan. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. She can be heard on First Edition Records, Centaur, D'Note, and Koch labels.

Matthew Karr (*bassoon*) received a Bachelors degree from Oberlin Conservatory in 1978 and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has also served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986. He has been featured as soloist with the Louisville Orchestra on seven different occasions, most notably for the North American premieres of both Michael Daugherty's "Hells Angels" and Simon Bainbridge's "At an Uncertain Hour." Mr. Karr has performed as soloist with the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. His CD, "A Bassoonist's Voice," was released in 1997.

Mr. Karr began teaching at the University of Louisville in 1979. He has served on the faculties of the Music Academy of the West (Santa Barbara CA.), and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Weisberg and Lou Skinner.

Marilyn Nije (*clarinet*) has been a member of the Mexico City Philharmonic and *Orquesta Sinfonica de la Mineria* of Mexico City. She has also performed with the Lafayette Symphony Orchestra, Louisville Orchestra, and Orchestra of Kentucky. She holds a Bachelor of Music Education from Indiana University and a Master of Music from Manhattan School of Music, as well as a Performance Certificate Sweelinck Conservatory, Amsterdam, the Netherlands. Her teachers have been George Pieterson, Leon Russianoff, and Jerry Kirkbride.

Ms Nije is currently a member of the Mexico City Woodwind Quintet, and so divides her time between Louisville, where she teaches clarinet at both the University of Louisville and Bellarmine University, and Mexico's capital city. She has made two recordings with the MCWQ, *Latin American Images* and *New Mexican Images for Wind Quintet*.

Alan Ohkubo (*cello*) is currently a Jacobs Scholar studying with Distinguished Professor Janos Starker at the Indiana University Jacobs School of Music, where he has served as principal cello of the IU Symphony and Chamber Orchestras. He participated in the New York String Orchestra Seminar in 2009 and 2008, where he took part in a series of concerts in Carnegie Hall. In 2008, Alan participated in the Kent/ Blossom Music Festival, a professional training institute associated with the Cleveland Orchestra.

Alan attended DuPont Manual High School and the Youth Performing Arts School in Louisville, where he served as principal cello of the Philharmonia and Chamber Orchestras. He also served as principal cello of the 2007 KMEA All-State Festival Symphony Orchestra and the Louisville Youth Orchestra, with which he performed the Dvořák Cello Concerto. Last summer, Alan received fellowship to attend the Montecito Music Festival in Santa Barbara, California.

Derek Ratzenboeck (violin) is the Louisville Orchestra's Acting Assistant Principal Second Violin. He is a graduate of the Indiana University Jacobs School of Music (Bachelor of Music in Violin Performance) and Hochschule für Musik und Theatre of Munich (Master's Degree in Violin Performance) and studied as a post-graduate at the Conservatorium van Amsterdam and the Institute for European Studies in Vienna. His teachers have included Henryk Kowalski, Frederico Agostini, Jens Ellerman, Vesko Eschkenazy, Alexander Kerr and Rene Starr.

In addition to the Louisville Orchestra, he has performed, as associate concertmaster, with the Lucca Opera and Chamber Music Festival Orchestra, the Vienna Mozart Philharmonic, and been a member of the Mallorca Festival Orchestra and North Holland Chamber Music Orchestra, among others.

Mr. Ratzenboeck grew up in Sarasota, FL where graduated form the Pine View School for the Intellectually Gifted and was twice the first prize winner of the Florida West Coast Symphony Young Artist Competition.

Mark Tate *(percussion)* received a Bachelor of Music in Percussion Performance from the University of Kentucky and a Master of Music in Performance from Washington University in St. Louis, MO. While in St. Louis, Mr. Tate was an extra-percussionist in the St. Louis Symphony and was a student of Rich O'Donnell and John Kasica, both members of the St. Louis Symphony. He also performed with the mighty Mississippi Concert Band and the Gateway Festival Orchestra. Mr. Tate has also performed as percussionist with the Louisville Orchestra and is currently percussionist with the Lexington Philharmonic (KY). He teaches privately in his studio in Louisville and at Indiana University Southeast, Bellarmine University and Georgetown College (KY).

Edith Davis Tidwell (*soprano*) is Professor of Voice and Coordinator of Voice Study at the University of Louisville. She has had a very active performing career, having sung with orchestras and opera companies throughout North America and Great Britain. Ms. Davis Tidwell debuted with New York City Opera in 1985, as Liu in *Turandot* and enjoyed subsequent successes there as the Countess in *Le Nozze di Figaro*, and in the title roles of *Norma*, *Madama Butterfly*, and *Tosca*. She had a long association as guest soloist with the Louisville Orchestra and with Kentucky Opera, where she sang over 20 roles.

Ms. Davis Tidwell is an Oklahoma native and a graduate of the University of Louisville, having received both the Bachelor of Music and Master of Music degrees in vocal performance. She was named a University of Louisville Alumni Fellow in 1997. In 1998, the University awarded her the title of Distinguished Professor for Excellence in Teaching.

Bert Witzel (double bass) Holds a B.Mus. from the Curtis Institute of Music. Mr. Witzel began playing the bass when he attended the Baltimore School for the Arts, studying with Rick Barber, assistant principal bass of the National Symphony Orchestra. Upon graduating high school he attended the Curtis Institute of Music on a merit-based full-tuition scholarship, where he studied with Hal Robinson, principal bass of the Philadelphia Orchestra, and Edgar Meyer, renowned double bass soloist. Before graduating from the Curtis Institute of Music, Mr. Witzel was appointed principal bass of the Louisville Orchestra, where he currently performs. He has performed with the Philadelphia Orchestra, Cincinnati Symphony Orchestra, National Symphony Orchestra, Minnesota Orchestra and the Detroit Symphony Orchestra, among others.

In the summer Mr. Witzel teaches and performs at the Masterworks Festival and the Peter Britt Music Festival. In his free time Mr. Witzel maintains a private teaching studio, and is the music director at Redeemer Church PCA.

Sources: The Academy of Music at St. Francis in the Fields, Indiana University (Bloomington), Indiana University Southeast, The Louisville Orchestra, and the University of Louisville, as well as correspondence from several of the musicians.

Suite pour Trio d'Anches (1949)

Alexandre Tansman
(1897-1986)

I. Dialogue
II. Scherzino
III. Aria
IV. Finale

Trevor Johnson, oboe Dallas Tidwell, clarinet
Matthew Karr, bassoon

Suite pour Trio d'Anches (1949)

By Alexandre Tansman (b. Lodz, Poland, 12 June, 1897; d. Paris, 15 November, 1986)

Given all the experimentation and innovation in music during the twentieth century, listeners of the twenty-first century will not find Polish-born, Paris-based composer, Tansman's music nearly as challenging as the critics in his native country, who, according to Grove Music "...considered his distinctive chromaticism and polytonality too bold."

This reception of his music prompted Tansman to move to Paris in 1919, where he was confident that audiences used to Stravinsky and Ravel, both of whom he met shortly after his arrival, wouldn't turn a hair at his pieces. Indeed, Tansman's music, combining traditional Polish elements (Mazurka rhythms, folk melodies) and neo-classical influences, enjoyed considerable success in Paris. His versatility is evident in the variety of music he composed and had performed during his first years in the city. These included chamber music, symphonies, piano concertos, and operas.

A gifted pianist, Tasman also toured the United States, Europe, Asia, the Middle East, and India between the wars. A high point of his Indian tour was a meeting with Mahatma Gandhi. By 1938 he and his family had become French citizens, but being Jewish, they were forced to leave France and eventually settled in Los Angeles, where the composer added film scores to his canon.

The music of Stravinsky inspired this afternoon's trio. Compared to some of the more brutal harmonic clashes in the Russian composer's music, the dissonant harmonies of Tansman's opening Dialogue are mild; practically wistful. Scherzino, of course, translates as "little joke," and it perhaps evokes a much sunnier version of the sinister, creeping Creatures of the Earth from *The Rite of Spring*. (Tasman's are jolly little multi-legged critters.) The bassoon introduces the melodic theme of the Aria, which is taken up by the clarinet and the oboe. The Aria acts as a peaceful interlude before the rambunctious, playful energy of the closing Finale.

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

The University of Louisville and Indiana University Southeast

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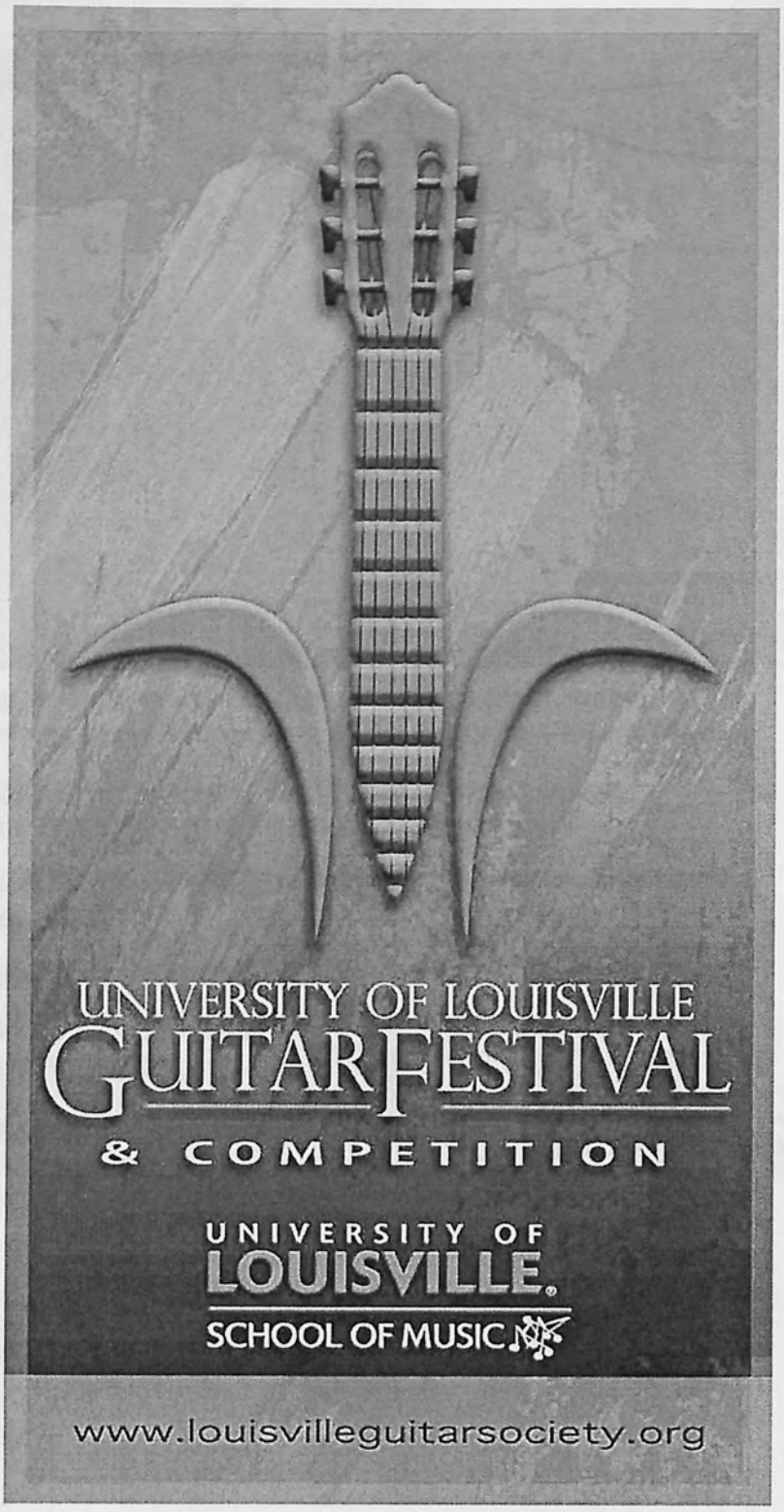
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Table of Contents

UofL School of Music	Inside Front
Christopher Doane, Dean	2
Stephen Mattingly, Festival Chair	3
Schedule of Events	4-5
KARR/MATTINGLY DUO	6-7
Stephen Mattingly Workshop - *Technique and Finger Aerobics*	8
Stephen Mattingly Masterclass	8
Christopher Davis Workshop - *Entrepreneurship for Guitarists*	8
Dennis Davis Masterclass	9
YOU WANG & HUSTON/TODD DUO	10-11
STEPHEN ROBINSON	12-13
Stephen Robinson Masterclass	14
You Wang Masterclass	14
Bonatakis-Mattingly Workshop - *Stress Reduction & Relaxation for Performers*	14
Guitar Foundation of America	15
MATTHEW COCHRAN & ADAM ZOLL LARISON	16-17
DENIS AZABAGIC	18-19
Denis Azabagic Masterclass	20
Matthew Cochran Masterclass	20
Dieter Hennings Masterclass	20
Duane Corn Lecture - *Suzuki Guitar Instruction*	20
SOLO ARTIST COMPETITION FINALS	21
YOUTH GUITAR ENSEMBLE & ORCHESTRA SHOWCASE	21
Facutly/Student Round Table Discussion	22
PARTICIPANTS CONCERT	22
Jury Members & Special Guests	23
D'Addario	24
Louisville Guitar Society	24
Acknowledgements	24
Steilberg String Instruments	Inside Back

A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the 2011 Guitar Festival and Competition. The organizers of this festival, particularly faculty member and professor of classical guitar Stephen Mattingly, have organized a terrific array of workshops, educational events and concerts that bring the eyes and ears of guitar fans throughout the region to the University of Louisville.

The lineup of events and artists appearing throughout the festival is truly special. The school is especially pleased to welcome to Louisville our guest artists Denis Azabagic, Matthew Cochran, the Huston-Todd Guitar Duo, Adam Zoll Larison, Stephen Robinson, and You Wang, the 2010 Solo Artist Competition winner. I'm sure that all their teaching and performances will be inspirational and illuminating. The School of Music at UofL is home to other important competitions and events, including the internationally-known Grawemeyer Award for Music Composition, one of the world's important prizes for contemporary music, and two other prizes for composers including The Frank Robert Abell Young Composer Competition for New Chamber Music and the Young Composer Competition for New Electro-acoustic Music. Additionally, this year the School of Music will host the International Horn Competition of America in early September and in January of 2012 will act as host institution for the national meeting of the Jazz Education Network.

Our school is proud to offer the Guitar Festival and Competition as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of the guitar to our musical culture. We hope you enjoy your visit to the University of Louisville and all the events that are a part of the 2011 Guitar Festival and Competition.

A MESSAGE FROM DR. STEPHEN MATTINGLY,
Director, UofL Guitar Festival & Competition

Dear Guitarists, Guitar Aficionados, and Friends,

Welcome to the University of Louisville School of Music. During the coming days we will enjoy top-rate concerts and enlightening masterclasses featuring some of the world's premiere performing artists along with a diverse lecture and workshop series presenting engaging clinicians and pedagogues. Yet most important and cherished among our guests are you, the student participants and audience members. Each concert, lecture, and workshop was planned with you in mind.

The School of Music is approaching its 80th anniversary of excellence in music performance and education. Last year, we added to that rich history with the inaugural edition of the University of Louisville Guitar Festival and Competition. As the U of L Guitar Festival evolves, we welcome special youth education events that feature activities ranging from Suzuki Guitar education to a Youth Ensemble Showcase. We hope this event will become a tradition as we look forward to the centenary milestone on the not-too-distant horizon.

As we embark on a weekend of intensive performance, study and concert-going, remember to enjoy the fun and relaxed atmosphere among friends new and old. Parallel to the Festival is the Youth Competition and the Solo Artist Competition where emerging young talent will vie for a over $3,000 in prizes and a featured concert at next year's U of L International Guitar Festival.

Please join me in extending a very special thanks to the Louisville Guitar Society and the School of Music administration, faculty, and staff who have provided essential partnership and support to make this event possible.

We hope you will enjoy this celebration of the guitar and its music.

Schedule of Events

Thursday, May 26

3-5p	Registration and Check-in – UofL School of Music Lobby
5p	Festival Participants Orientation Meeting – Bird Recital Hall
6p	Competitors Orientation Meeting – Bird Recital Hall
8p	Opening Concert: Karr/Mattingly Duo – Bird Recital Hall

Friday, May 27

9-10a	Technique and Finger Aerobics Class – Room 248
10a-3p	Solo Artist Competition Preliminary Round – Bird Recital Hall (Jury: Cochran, Hennings, Larison)
10a-12p	Masterclass: Stephen Mattingly – Comstock Concert Hall
12-2p	Vendor Fair – Room 267
2-3p	Workshop: "Entrepreneurship for Guitarists" by Christopher Davis – Room 135
2-4p	Masterclass: Dennis Davis – Room 248
4p	Afternoon Concert: You Wang and Huston/Todd Duo – Comstock Concert Hall
6-7p	Youth Festival Registration and Competitors Orientation Meeting – Bird Recital Hall
8p	Evening Concert: Stephen Robinson – Comstock Concert Hall *(Solo Artist Competition Semi-Finalists Announced)*

Saturday, May 28

9-10a	Technique and Finger Aerobics Class – Room 248
9-10a	Youth Festival Registration and Check-in – School of Music Lobby
10a-3p	Youth Competition Preliminary Round – Bird Recital Hall (Jury: Corn, D. Davis, Shank)
10a-12p	Youth Guitar Ensemble and Orchestra – Room 267
10a-12p	Masterclass: Stephen Robinson – Comstock Concert Hall
10a-12p	Masterclass: You Wang – Room 248
11a-12p	Workshop: "Stress Reduction & Relaxation for Performers" by J. Bonatakis-Mattingly – Green Room 142
12-2p	Vendor Fair – Room 267
1-3p	Solo Artist Competition Semi-Final Round – Comstock Concert Hall (Jury: Robinson, Todd, Wang)
3-4p	Youth Guitar Ensemble and Orchestra – Room 267
4p	Afternoon Concert: Matthew Cochran and Adam Zoll Larison – Comstock Concert Hall
8p	Evening Concert: Denis Azabagic – Comstock Concert Hall *(Solo Artist and Youth Competition Finalists Announced)*

Sunday, May 29

9-10a	Technique and Finger Aerobics Class – Room 248
10a-12p	Youth Guitar Ensemble and Orchestra – Room 267
10a-12p	Masterclass: Denis Azabagic – Comstock Concert Hall
10a-12p	Masterclass: Matthew Cochran – Room 248
10a-12p	Masterclass: Dieter Hennings – Bird Recital Hall
12-2p	Vendor Fair – Room 267
1-3p	Youth Guitar Ensemble and Orchestra – Room 267
2-3p	Lecture: "Suzuki Guitar Instruction", by Duane Corn – Room 135
3-4p	Youth Competition Finals – Comstock Concert Hall (Jury: Cochran, Corn, Shank)
4-5p	Solo Artist Competition Finals – Comstock Concert Hall (Jury: Azabagic, Hennings, Larison)
6p	Evening Concert: Youth Guitar Ensemble and Orchestra Showcase – Comstock Concert Hall
	(Competition Prize Winner's Ceremony Following the Concert)

Monday, May 30

9-10a	Technique and Finger Aerobics Class – Room 248
10-11a	Faculty/Student Round Table Discussion – Room 267
11a-12p	Rehearse and Sound-check for Participants Concert – Comstock Concert Hall
12-1p	Lunch and Prepare for Participants Concert
1p	Participants Concert – Comstock Concert Hall
	(Closing Reception Following the Concert)

Karr/Mattingly Duo

Thursday, May 26
Bird Recital Hall
8:00 p.m.



Kathleen Karr is the Principal Flutist of The Louisville Orchestra and teaches flute at the University of Louisville and Bellarmine University. A founding member of the Kentucky Center Chamber Players, she is also a member of the Louisville Bach Society Orchestra and the Grawemeyer Players. She has performed with the Chautauqua Symphony Orchestra (New York), the Orquestra Sinfonica da Mineria (Mexico City), the Evansville Philharmonic and the Owensboro Symphony Orchestra. Kathleen has taught at the Interlochen Arts Academy and has traveled to Israel on numerous occasions to perform recitals and masterclasses. She received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.



Stephen Mattingly has been warmly received by audiences throughout North America and Europe as a soloist and with the Tantalus Quartet. Recent concerts include performances in Weill Recital Hall at Carnegie Hall, Stetson University and the Tennessee State University Guitar Festival. In pursuit of new mediums for guitar in chamber music, Stephen collaborates with his colleagues at the University of Louisville as a member of the Grawemeyer Players, a faculty ensemble focused on contemporary chamber works.

Stephen's recording of Franz Schubert's guitar chamber music was released on ClearNote under the auspices of the Presser Foundation. Performance editions of these works are available through Chanterelle.

Alongside his performance activities, Stephen enjoys a vibrant career directing classical guitar studies and the Community Music Program at the University of Louisville. In addition to his performing and teaching engagements, Stephen is President of the Louisville Guitar Society and Director of the University of Louisville International Guitar Festival and Competition.

PROGRAM

Sonatina for flute and guitar, Op. 205 — Mario Castelnuovo-Tedesco (1895-1968)
- I. Allegretto gracioso
- II. Tempo di Siciliana
- III. Allegro con spirit

Piéce en forme de Habanera — Maurice Ravel (1875-1937)

Entr'acte — Jacques Ibert (1890-1962)

Omaggio a Fellini — Simone Iannarelli (b. 1970)

from *L'histoire du tango* — Astor Piazzolla (1921-1992)
- I. Bordel – 1900
- II. Café – 1930
- III. Nightclub – 1960

Stephen Mattingly uses D'Addario strings.

Workshop — Friday, May 27
Stephen Mattingly — Room 248
"Technique and Finger Aerobics" — 9:00 a.m.

These technique sessions are designed to help students of all experience levels develop and refine an efficient and functional warm-up routine. During the four sessions we will address core elements of guitar technique, expand our knowledge of technical resources, and share new exercises to address issues tailored to particular technical challenges found among the workshop participants.

Topics addressed include: Stretching - Arpeggios - Slurs - Scales (chromatic, diatonic, and excerpts) - Parallel octaves and other intervals - Rasgueados - Tremolo - Exercises for Left and Right Hand alone - Exercises for Extension and Finger Independence

Masterclass — Friday, May 27
Stephen Mattingly — Comstock Concert Hall
10:00 a.m.

Workshop — Friday, May 27
"Entrepreneurship for Guitarists" — Room 135
Christopher Davis — 2:00 p.m.

Entrepreneurship for guitarists explores what it means to be in business for yourself in a world where everybody lives online. The lecture covers how marketing online is a different game than marketing in the "real world", and will give you the basic understand of how to make branding and content marketing work for you. Additionally, Chris will discuss local search and how guitarists can use it.

Christopher Davis began his musical education in fifth grade on the clarinet. At fourteen, inspired by Black Sabbath and Metallica, Chris picked up the guitar.

Chris holds a Bachelor of Music degree in Guitar Performance and Music Business from Drake University, and went on to get a Masters degree from Austin Peay State University where he studied with Stanley Yates. Chris has performed throughout the Midwest, and maintains an active teaching studio. More information: www.christopherguitar.net

Masterclass
Dennis Davis

Friday, May 27
Room 248
2:00 p.m.

Dennis Davis has presented numerous concerts and recitals throughout the region including performances on National Public Radio and regional television. William Kanengiser described his most recent recital performance, now available on DVD, as "very expressive and solid playing."

As the first classical guitarist selected as an Honors Recitalist at the University of Kentucky (1991), Mr. Davis holds a Bachelor of Music degree from the University of Kentucky (Guitar Performance) and a Master of Music degree from the University of Louisville (Guitar Performance).

In December of 2005 Mr. Davis was invited to join The Lexington Guitar Trio, a group gaining national visibility with its recent CD release *Dragons, Moods & Safaris.*

Mr. Davis directs the guitar program at Eastern Kentucky University. The EKU curriculum offers training in classical and jazz guitar performance, including courses in pedagogy and literature. The annual guitar festival features concerts and masterclasses with nationally recognized artists such as William Kanengiser (2005) and Chris Buzzelli (2004).

By pioneering a technology focused methodology for student self-assessment, Mr. Davis has received several grants from the National Endowment for the Arts, the Kentucky Arts Council, the Lexington Arts and Cultural Council, the EKU Office of Institutional Effectiveness, and the EKU Assessment Committee. Recent grants purchased digital video cameras, DVD recorders, and portable DVD players to record and assess lessons, performances, recitals, guest artists, seminars, and conferences as part of a new and innovative initiative focusing on student self-assessment.

You Wang
Huston/Todd Duo

Friday, May 27
Comstock Concert Hall
4:00 p.m.



You Wang began studying classical guitar at age 13 with world-renowned professor Zhi Chen at Central Conservatory of Music in Beijing, China. From 2004 to 2010, You Wang received full- scholarship to study with Maestro Denis Azabagic in Chicago College of Performing Arts at Roosevelt University. During this time, he also took masterclasses with Oscar Ghiglia, David Russell, Sergio Assad, Raphaella Smits, Lorenzo Micheli, Paul Galbraith, Andrew Zohn and Elena Papandreou.

Since 2000, You Wang has received top prizes in many major competitions including: Louisville International Guitar Competition, Boston International Guitar Competition, ECU Summer Guitar workshop Competition, Columbus Guitar Competition and Symposium, "American Society of Musicians" National Competition for all instruments, Hong Kong 3rd International Guitar Competition and Chinese Young Artist National Competition.



Richard Todd and **John Huston** began performing together in the Summer of 2009 and since then have performed numerous concerts throughout the Southeast U.S. This year they released their debut recording Pura Vida on the Soundset label, and later this year will make their European debut.

Atlanta guitarist John Huston has distinguished himself as one of the most exciting and expressive guitarists of his generation. John won First Prize in the 2001 Aranjuez Strings International Guitar Competition, among numerous others. In addition to solo performances throughout North America, he has performed with the Atlanta Symphony Orchestra, the Atlanta Opera, Bent Frequency, the DeKalb Symphony Orchestra, the Athens Chamber Singers.

Richard Todd is based in Nashville where he teaches at Tennessee State University, and directs the annual Classical Guitar Seminar. A frequent guest at guitar festivals, he is on the faculty this summer at the Festival Mediterraneo della Chitarra in Cervo, Italy. Richard earned a number of awards in his formative years, including First Prize in both the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. He maintains an active performance career, having performed throughout the U.S., Canada, Italy and Slovenia.

PROGRAM

Overture from Suite VII — Georg Fredric Handel (1685-1759)

Variation on theme by Sor — Miguel Llobet (1878-1938)

Caprice Variation (1970) — George Rochberg (1918-2005)
Variation Nos. 1, 2, 3, 36, 28, 5, 19, 46, 16, 39, 13, 35 and Theme (Caprice No. 24 by Paganini)

You Wang, *guitar*

INTERMISSION

Duo Concertant in A minor, Op. 34, No. 3 — Antoine de Lhoyer (1768-1852)
I. Allegro moderato
II. Andante sostenuto
III. Rondo – Allegro

Tríptico — Leo Brouwer (b. 1939)
I. Allegro
II. Interludio
III. Toccata

Houston - Todd Guitar Duo

Stephen Robinson

Friday, May 27
Comstock Concert Hall
8:00 p.m.



Heralded by *The New York Times* for his "effortless virtuosity with intelligence and good taste," by *The Tallahassee Democrat* for his "sweet, pure sound, technique to burn and strong sense of musical and poetic phrasing," and by (Puerto Rico's) *El Nuevo Dia* as a "magnificent North American guitarist, full of virtuosity, magnificent technical precision, and a masterfully delivered diverse range of sound," **Stephen Robinson** tours extensively as a recitalist, chamber musician and orchestral soloist. He has appeared as guest soloist with orchestras including the Cincinnati Symphony and Boston Pops Orchestras, and conducts master classes at leading musical institutions and festivals worldwide.

Robinson's recordings for Clear Note Records, Centaur Records and Lakeside Records have received unanimous critical acclaim. Of his disc *Stephen Robinson*, Munich's *Fonoforum* states, "A guitarist of the first order . . . Robinson fills the melodic lines with a great individual emotion. Technically, the New York guitarist is at the top level: his scales are light and clean, his chords are clear as glass." Robinson's release on Clear Note Records, *Felicidade*, is an eclectic mix of music. *Soundboard's* Richard Long writes, "Stephen is a guitarist who invariably reminds me of why I fell in love with the guitar many years ago; to put it simply, he plays beautiful music, and he plays it beautifully." Clear Note Records released Robinson's newest CD, *Découpage*, a collection of works spanning nearly 3 centuries, combining recent jewels with timeless standards.

A top prize winner in five major international competitions, including the XXIII Concours International de Guitare in Paris and the VI Concurso Internacional de Guitarra in Venezuela, Robinson is an alumnus of the distinguished Affiliate Artists Touring roster and a member of the State of Florida Touring Program.

A native of New York, Stephen Robinson began his guitar studies with Bruce Holzman at Florida State University, and worked closely with Andres Segovia, who called him "a magnificent guitarist, one of the most brilliant guitarists of our times." After pursuing graduate work at the Yale School of Music, Florida State University awarded Robinson the first Doctor of Music Degree in Guitar Performance.

Stephen Robinson is Professor of Music at Stetson University in Florida, where he is the founding director of the Guitar Program (since 1983). His graduates have excelled in the finest graduate programs of Yale University, The Eastman School of Music, The Peabody Conservatory, Florida State University, and The University of Southern California, among others, and many now hold prominent positions in the professional music world.

PROGRAM

Terruño Cielo Abierto	Quique Sinesi (b. 1960)
Asturias Torre Bermeja	Isaac Albéniz (1860-1909)
Koyunbaba, Op. 19 Moderato Mosso Cantabile Presto	Carlo Domeniconi (b. 1947)

INTERMISSION

English Suite Prelude Folk Song Round Dance	John Duarte (1919-2004)
Be My Love	Nicholas Brodzsky (1905 -1958) arr. by Marco Pereira
Pixiam	Marco Pereira (b. 1950)
Songe Capricorn	Roland Dyens (b. 1955)
Felicidade	Antonio Carlos Jobim (1927-1994) arr. by Roland Dyens
Fuoco	Roland Dyens

For information on Stephen Robinson, recordings and upcoming concerts: stephenrobinsonguitar.com

Masterclass
Stephen Robinson

Saturday, May 28
Comstock Concert Hall
10:00 a.m.

Masterclass
You Wang

Saturday, May 28
Room 248
10:00 a.m.

Workshop
"Stress Reduction & Relaxation for Performers"
Jessica Bonatakis-Mattingly

Saturday, May 28
Room 142
11:00 a.m.

Performing artists devote a significant amount of their time to perfecting their art in order to provide enjoyable experiences for their audiences. While the professional training of a musician focuses on the development of technical skill and artistry, it is rare one is taught specific strategies to assist in burnout prevention, stress management, and muscle relaxation. This workshop will introduce participants to signs of burnout and engage participants in a discussion of stress reduction, motivational, and self-care strategies. Participants will be guided through a relaxation technique incorporating deep breathing, visualization, and muscle relaxation and will be taught how to implement such strategies into their regular practice routines.

Jessica Bonatakis-Mattingly is currently a full-time doctoral student in Clinical Psychology at the Adler School of Professional Psychology in Chicago, IL. She received her master's in Counseling and Human Systems from the Florida State University and has completed practica, internships, and professional work across numerous settings including schools, intensive outpatient programs, community mental health, and juvenile detention. Having completed her B.M. at the Eastman School of Music in Applied Horn and Instrumental Music Education, Jessica has an intimate knowledge of the developing musician's experience and stressors encountered by performing artists. At present, Jessica is embarking on data collection for her dissertation where she is examining how certain personality traits of musicians help to cope with potentially traumatic events. You can read more about Jessica's professional activities through her blog at: http://jessicamattingly.blogspot.com

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Matthew Cochran
Adam Zoll Larison

Saturday, May 28
Comstock Concert Hall
4:00 p.m.



Matthew Cochran enjoys a varied career as a singer-guitarist, chamber musician, arranger, and educator. His first solo recording Shenandoah: Songs, Dances, and Fantasies of the Twentieth Century (Clear Note), explores the influence of dance and song in the music of Beaser, Arnold, Rodrigo, and others.

A dedicated teacher, Dr. Cochran is currently faculty at Darton College in Albany GA, where he directs the annual Darton Guitar Workshop, and teaches Guitar, Music Appreciation, and Ear Training. From 2006-2007, Cochran directed an award-winning pre-college program at Palmer Trinity School in Miami, FL. He has held teaching positions at Bainbridge College, and Finger Lakes Community College. From 2007-2009, he was the Convention Manager for the Guitar Foundation of America.

Classical Guitar Magazine has called Cochran's arrangements "exemplary". His quickly growing catalogue has been highlighted by some of today's leading guitar ensembles. In 2011, he will premiere a series of arrangements of bossnova and jazz standards, which feature both his singing and guitar playing.



Adam Zoll Larison began studying guitar in Albuquerque, NM at the Albuquerque Academy under John Truitt and Mickey Jones. After graduation from the Albuquerque Academy in 2003 Adam attended the Eastman School of Music and later, in 2005, was awarded a full scholarship to study under Bruce Holzman at The Florida State University where he graduated Magna Cum Laude in 2008. Upon graduation from Florida State, Adam was awarded a presidential scholarship to study under Sergio Assad at the San Francisco Conservatory of Music where he completed a master of music degree in 2010.

Adam has received top prizes in the 2005 D'Addario International Guitar Competition in Ithaca, New York and the 2006 "Boston Guitarfest" International Guitar Competition and was selected as a semi-finalist in the 2008 Southwest guitar competition. Besides enjoying a busy solo concert schedule with appearances in numerous festivals and universities in the southeast, Adam has an active interest in chamber music and has given performances across the United States and in the United Kingdom with fellow guitarist Andrew Stroud as a member of "Duo 220". Adam currently teaches at Chipola College in Marianna, FL.

PROGRAM

Folksong Arrangements, Vol. 6 — Benjamin Britten (1913-1976)
- I will give my love an apple
- Sailor-boy
- Master Kilby
- The Soldier and the Sailor
- The Shooting of his Dear

from *Sunday In the Park With George* — Stephen Sondheim (b. 1930)
- "Finishing The Hat"

Arr. Cochran

Shenandoah — Robert Beaser (b. 1954)

Ständchen, D. 957 — Franz Schubert (1797-1828)

Arr. Cochran

Matthew Cochran, *guitar & tenor*
Matthew Cochran uses D'Addario strings.

INTERMISSION

Granada — Isaac Albéniz (1860-1909)

Fantasia on themes from *La Traviata* — Francisco Tárrega (1852-1909)

Cataluña — Isaac Albéniz

Canço Del Lladre — Miguel Llobet (1878-1938)
Estudio Capricho
El Mestre
Mazurka

Sevilla — Isaac Albéniz

Adam Zoll Larison, *guitar*

Denis Azabagic

Saturday, May 28
Comstock Concert Hall
8:00 p.m.



Denis Azabagic (14 November 1972, Bosnia) is one of the most compelling classical guitarists on the international concert circuit today. He performs concerts around the globe, maintaining a balance between his solo recitals, chamber music with "Cavatina Duo" and engagements as soloist with orchestras.

Critics are raving: "And once he started playing his guitar he became ageless. One couldn't imagine where the man, the instrument and the music separated, if at all." - *Los Angeles Valley Star,* USA.

"Azabagic's playing is virtually flawless and his technical facility is a joy to see as well as hear; increasingly I hear him mentioned in the same breath as John Williams, and while such comparisons are invidious, this one is not without merit." - *Soundboard Magazine,* USA.

In 1993, at the age of 20, he became the youngest winner of one of the most prestigious International Guitar Competitions "Jacinto e Inocencio Guerrero", in Madrid, Spain. After listening to Mr. Azabagic, distinguished Spanish composer, Anton Garcia Abril said: "I am sure that with time, he is going to be one of the greatest guitarists of the world. "

Between 1992 and 1999 he won twenty-four prizes in international competitions, of which eleven were first prizes. He has written a book, *On Competitions,* based on his experience during these years and it is published by Mel Bay.

Azabagic has recorded seven CDs for international labels such as Naxos, Cedille, Opera Tres, and Orobroy as well as two DVD's for the Mel Bay Company. His recordings and live performances are highly praised by music critics, for his elegant approach to music and his unique way of communicating and reaching the audiences' hearts.

An active member of the Cavatina Duo, their chamber music repertoire is vast, including many works written expressly for the duo.

Azabagic's love for performing extends to sharing with others the knowledge of music making. He frequently offers masterclasses while on tour and currently teaches at the Roosevelt University in Chicago.

PROGRAM

Six Café pieces — Vojislav Ivanovic
- Tear Prelude
- Funny Valse
- Tango Café (Homage a Astor Piazzolla)
- Nostalgia
- Lullaby (for Srdjan)
- Improvisation and Dance

Variations on a theme of Mozart, Op. 9 — Fernando Sor (1778-1839)

INTERMISSION

Sonata for solo violin, BWV 1001 — Johann Sebastian Bach (1685-1750) (arr. Denis Azabagic)
- Adagio
- Fuga
- Siciliana
- Presto

From the Suite Out of Africa — Alan Thomas
- Call at Sunrise
- Morning Dance
- Evening Dance Master
- Cradle Song

Denis Azabagic uses D'Addario strings.
www.azabagic.com

Masterclass
Denis Azabagic

Sunday, May 29
Comstock Concert Hall
10:00 a.m.

Masterclass
Matthew Cochran

Sunday, May 29
Room 248
10:00 a.m.

Masterclass
Dieter Hennings

Sunday, May 29
Bird Recital Hall
10:00 a.m.

Dieter Hennings has been a soloist with Canada's New Music Concerts Ensemble, Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, the University of Arizona Philharmonia, and the Orquesta Juvenil de Sonora, Mexico. Mr. Hennings has won several prestigious competitions including the 2008 Aaron Brock International Guitar Competition, 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Competition, the 2001 Portland Guitar Competition, among others.

Current recording projects include an album of works by Silvius Leopold Weiss for baroque lute and the guitar works of composers Juan Trigos and Luca Cori.

Dieter Hennings received a Bachelor's degree from the University of Arizona School of Music in Guitar Performance in 2004. The following year he was awarded a Master's degree in Early Plucked Instruments with world-renowned lutenist Paul O'Dette at the Eastman School of Music. He has recently completed the residency for his Doctoral degree in both Guitar Performance and Early Plucked Instruments at Eastman.

Since August of 2009, Dieter Hennings is a member of the Music Faculty at the University of Kentucky where he teaches Classical Guitar.

Lecture
"Suzuki Guitar Instruction"
Duane Corn

Sunday, May 29
Room 135
2:00 p.m.

This session will provide an overview of the Suzuki method as applies to guitar. The information contained in the lecture will be particularly helpful for guitarists interested in becoming Suzuki trained teachers. Topics include history of the Suzuki philosophy, audition requirements, and training information.

A native of Southern Indiana, **Duane Corn** began studying classical guitar privately with Renato Butturi in 1984. Mr. Corn continued under the tutelage of Butturi at the University of Evansville where he graduated in 1990 with a Bachelor of Music Degree in performance as well as a Bachelor of Music Education Degree.

Upon completion of his studies at the University of Evansville, Corn began graduate work at the University of Cincinnati College-Conservatory of Music. There, as teaching assistant to Prof. Clare Callahan, he taught guitar classes, undergraduate guitar majors, and guitar ensemble. Corn received a Master of Music Degree from CCM in 1993.

Most recently, Duane has immersed himself in the Suzuki method for Classical guitar. He has completed the Suzuki Guitar School, books 1, 2 and 3 teacher training under the supervision of Andrea Cannon and maintains an active studio of Suzuki guitar students in Lexington.

Competition Finals

Sunday, May 29
Comstock Concert Hall
3:00 p.m.

Welcome to the 2011 University of Louisville International Competition Finals.

This event will feature finalists from the Youth Competition, followed by four finalists from the Solo Artist Competition in a concert format where each competitor will present a 15-minute program. Please hold your applause until the end of each competitor's performance.

We respectfully request that you observe competition protocol and refrain from entering or leaving the concert hall during a performance. Please silence all cell phones and electronic devices before entering the concert hall.

Thank you for supporting tomorrow's concert artists. Please join us for the Awards Ceremony at the end of tonight's evening concert.

Youth Guitar Ensemble
Orchestra Showcase

Sunday, May 29
Comstock Concert Hall
8:00 p.m.

Workshop
Faculty/Student Round Table Discussion

Monday, May 30
Room 267
10:00 a.m.

Stop by for coffee and treats and join some of the faculty artists and guests for conversation about guitar study and performance. Have a question that you've always wanted to ask? This is the perfect forum to present your questions to faculty and peers.

Participants Concert

Monday, May 30
Comstock Concert Hall
1:00 p.m.

This fun and informal concert is free and open to the public and will showcase festival participants in solos and ensembles.

The program will be determined by faculty and student nominations for performance.

Jury Members and Special Guests

In 1973 **Alina Gruszka** obtained her MA diploma and graduated from the Music Education Department at The Karol Szymanowski State Higher Music School in Katowice and three years later in 1976 she completed her studies as a student of the assistant professor Edmund Jurkowski in the class of classical guitar at the Instrumental Department of the above-mentioned school.

Her pedagogical career started in 1973, first in the Karol Szymanowski Secondary Music School and at the Instrumental Department of The Karol Szymanowski Academy of Music in Katowice. In 2004 she was granted the Professor's Degree. From 2003 to 2005 she served as Vice-rector for Artistic Promotion and Students' Affairs, and from 2005 to 2008 as Vice-rector for Didactics and Research.

Prof. Gruszka's activity is multidimentional and extensive. She gives concerts in Poland and abroad. She is invited as a jury member for numerous national and international competitions. She made transcriptions of guitar works of over 30 pieces most of them published by PWM (State Music Editor).

For 10 years, together with B. Pasternak, she was the author of a series of programs called *Playing the Guitar* - broadcast every 2nd week by Polish Radio.

Her students have been winners and laureats of many national and international competitions.

Since 1989, Prof. Gruszka has been the artistic director of Edmund Jurkowski Memorial Festival and Comeptition "Silesian Guitar Autumn" in Tychy (www.guitar.tychy.pl)

Prof. Gruszka is the Director of the Guitar and Harp Faculty at The Karol Szymanowski Academy of Music in Katowice.

Kevin Shank was born and raised in Rhode Island. After graduating High School he attended the Berklee College of Music, graduating in 1984. Kevin served in the Army Band from 1985-2005 and upon retiring completed his Master's Degree in classical guitar performance from the University of Louisville. Kevin currently teaches at the Elizabethtown Community College in Elizabethtown, KY and serves as secretary for the Louisville Guitar Society.

Wojciech Wieczorek was born in 1966. He is a journalist, the Director of the Municipal Cultural Center in Tychy, and the organizer and Director of International Guitar Festival "Silesian Guitar Autumn" in Tychy, Poland.





Acknowledgements

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Paul Detwiler

Piano technician:
Nevin Essex

Photograph of Antonio Hart provided by Jamey Aebersold

A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Week. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests, the Jeff Hamilton Trio, and Antonio Hart. We also want to welcome back our special friend and music alumnus from Brasilia, Renato Vasconcellos.

We are pleased to be working with Renato and his university, the University of Brasilia, along with the music program at the State University of Campinas in Brazil and the College Conservatory of Music at the University of Cincinnati on a U.S. Department of Education grant that will provide opportunities over the next four years for jazz students from each country to study internationally for part of the academic year. These opportunities will continue the international emphasis that has been a part of our jazz program over the past several years.

The appearance and residency of Antonio Hart at this year's Jazz Week is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Week through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Week artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Week as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Week 2011.

The Jamey Aebersold Jazz Studies Program:
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Faculty:

Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director
Jazz Repertoire, Combo, Saxophone

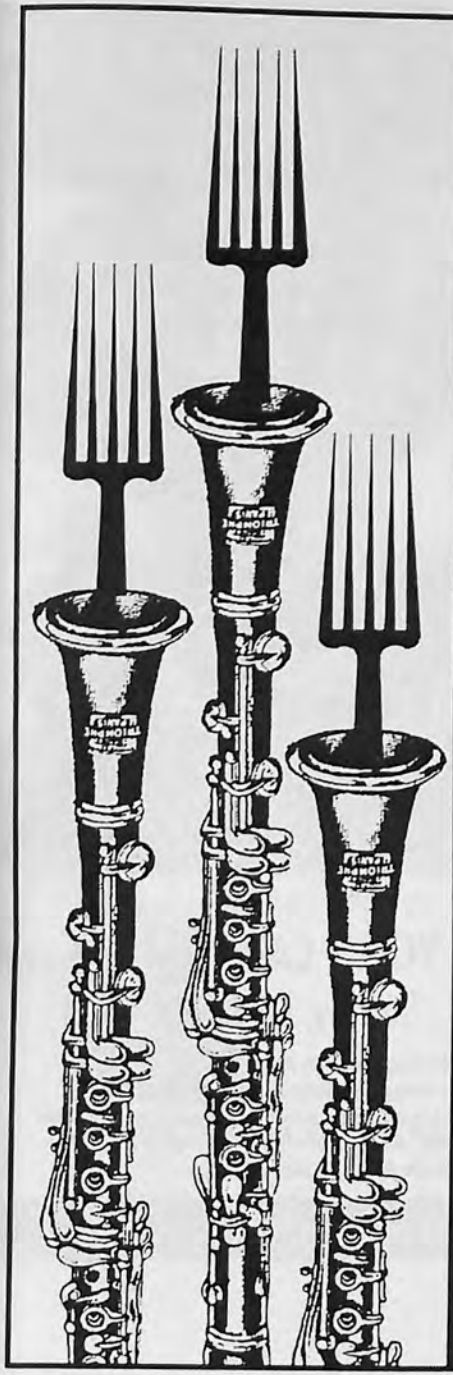
Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants
Stacey Nash – Alfredo Moura – John Arstingstall
Russell Wittenbrook – Pablo Souza – Will Fisher
Samir Kambarov – Chris Clark – Jesse McBee

Table of Contents

ADJUDICATOR'S NIGHT 36
Ahrens Orthodontics 47
Connie Karem Albrecht 7
Cletus E. Amlung 43
BankingQuestions.com *Back Cover*
Dr. Kenneth Beilman 41
Big Rock Jazz Fest 6
Brenzel's Automotive 19
Carmichael's Bookstore 20
Clifton's Pizza 25
Comedy Caravan 44
Crowne Plaza 33
Christopher Doane, Dean 2
Don Wilson Music 46
Doo Wop Shop 18
Downbeat *Inside Front*
Driscoll Enterprises 15
Eyedia 9
FACULTY LISTING 3
The Fish House 44
Friends of the School of Music 35
Gist Piano Center 30
Gray's Bookstore 31
Guitar Emporium 7
ANTONIO HART 38
Heine Brothers Coffee 47
Highland Chiropractic 27
INTERNATIONAL NIGHT 34
Jack Fry's 5
Jamey Aebersold Jazz 29
JAZZ ENSEMBLE PERSONNEL 48
Jazzed *Inside Back*
JazzTimes 22
JEFF HAMILTON TRIO 40
Martin Kasdan 34 & 36
Keith's Hardware 19
Ken Towery AutoCare 13
Louisville Federation of Musicians 23
Louisville Jazz Society 39
Louisville Urban League 14
Magnetic Tape Center 20
Mel Owen Music 24
Meme-Tech 26
Miles Ahead Music 21
Music Go Round 10
Old Town Wine & Spirits 12
Otter Distributors 14
Quality Inn & Suites 42
REMO 11
Sodexo 32
Sponsors 1
Steilberg String Instruments 45
TNT 16
Varanese 23
Vintage Piano Works 17
Vision Works 8
WFPK 91.9 37
Yamaha Musical Instruments 28



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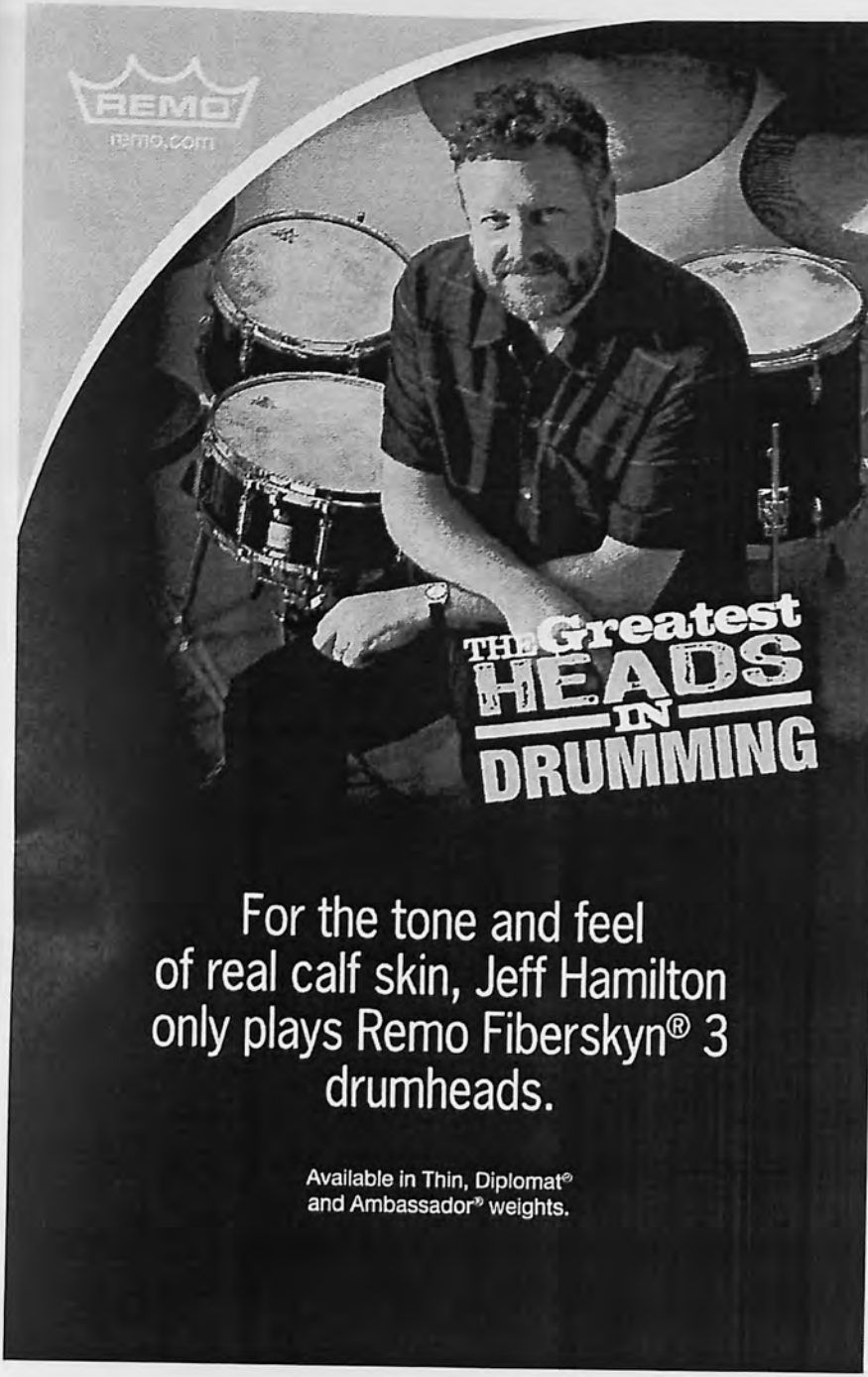
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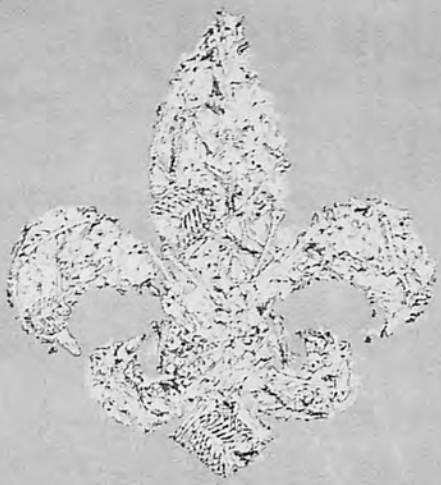
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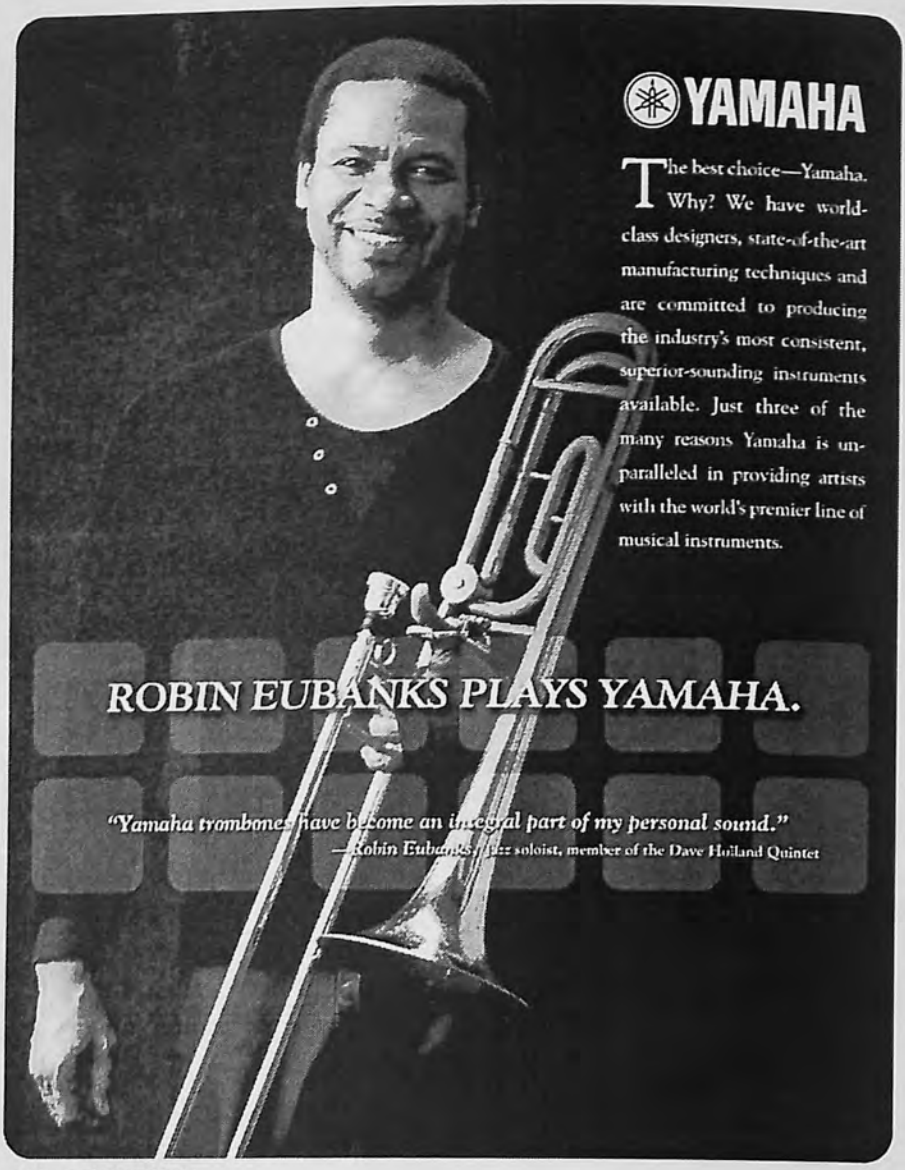


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Wednesday, February 23, 2011
Margaret Comstock Concert Hall
8:00 PM
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Renato Vasconcellos Ensemble (Brazil)

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Maurice Ellis – bass
Lourenço Vasconcellos – drums
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International Quintet

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JAZZ WEEK – Adjudicator's Night

Thursday, February 24, 2011
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jazz Week Adjudicators

David Kana – alto saxophone
Pharez Whitted – trumpet
Todd Hildreth – piano
Phil Brown – bass

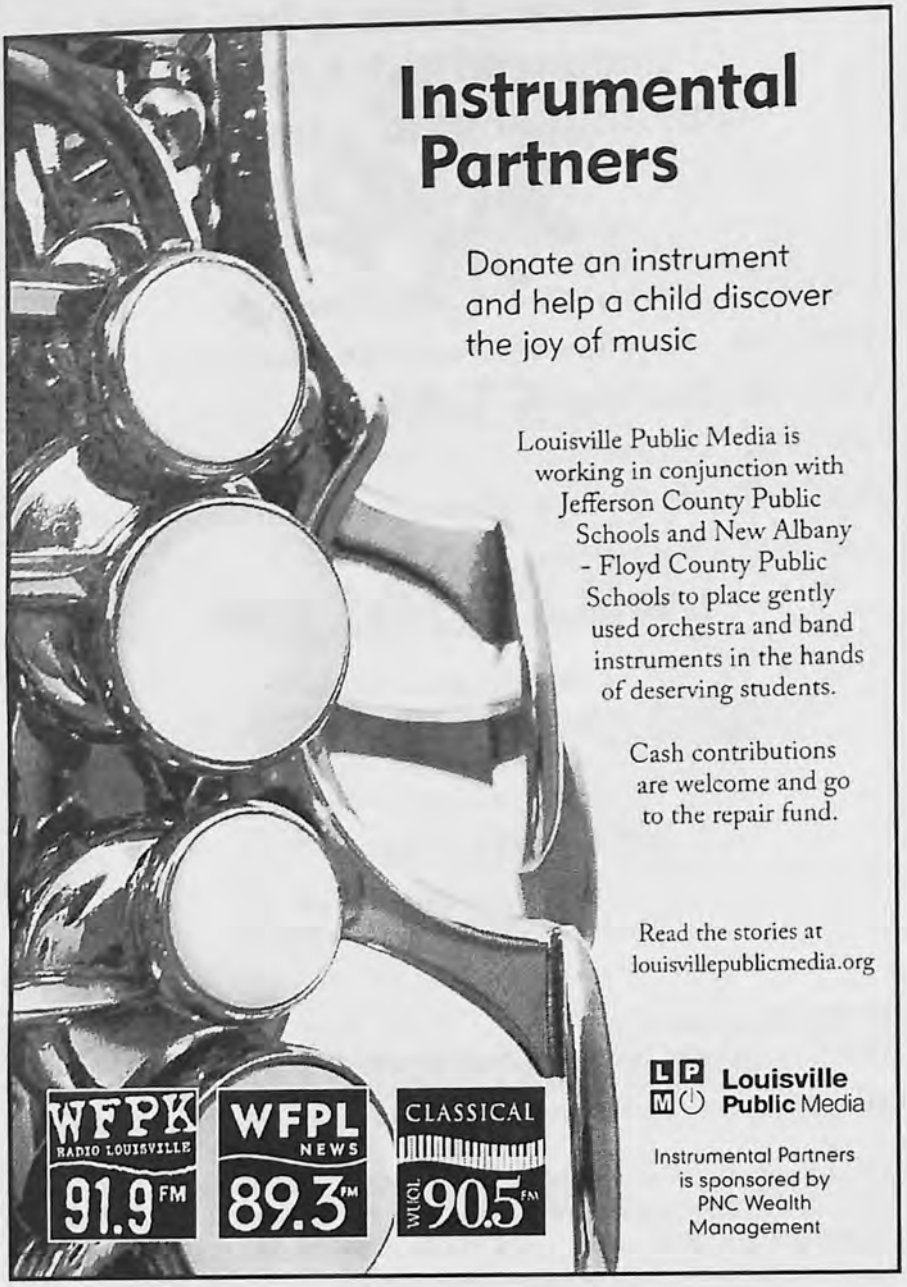
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JAZZ WEEK – Visiting Jazz Artist Endowed Chair Concert with Antonio Hart – saxophone

Friday, February 25, 2011
Margaret Comstock Concert Hall

8:00 – Noon	Jazz Ensembles / Combos - free
12:00 – 1:00	Jamey Aebersold – Jazz Improvisation Clinic – free
1:00 – 6:00	Jazz Ensembles / Combos - free
6:00 – 7:00	Antonio Hart – Clinic - free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

Antonio Hart – saxophone

Faculty Jazz Combo

Jim Connerley – piano
Chris Fitzgerald – bass
Jonathan Higgins – drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

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JAZZ WEEK - Guest Artist Concert with the Jeff Hamilton Trio

Saturday, February 26, 2011
Margaret Comstock Concert Hall

8:30 – 11:00	Jazz Ensembles / Combos – free
11:00 – Noon	Jamey Aebersold – Jazz Improvisation Clinic – free
12:15 – 1:15	Jeff Hamilton, drums – Clinic – free
1:30 – 5:30	Jazz Ensembles / Combos – free
5:30 – 6:30	Clinics – free David Kana – saxophone Matt Yarbarough – trombone Craig Wagner – guitar Jason Tiemann – drums Pharez Whitted – trumpet Todd Hildreth – piano Phil Brown – bass Jerry Tolson – vocals
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

Jeff Hamilton Trio

Jeff Hamilton – drums
Tamir Hendelman – piano
Christoph Luty – bass

Jazz Ensemble I

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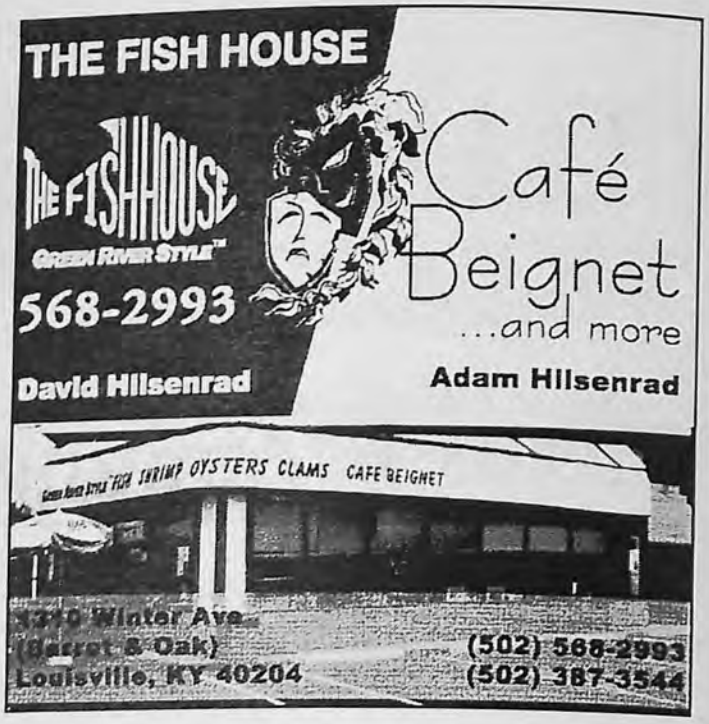
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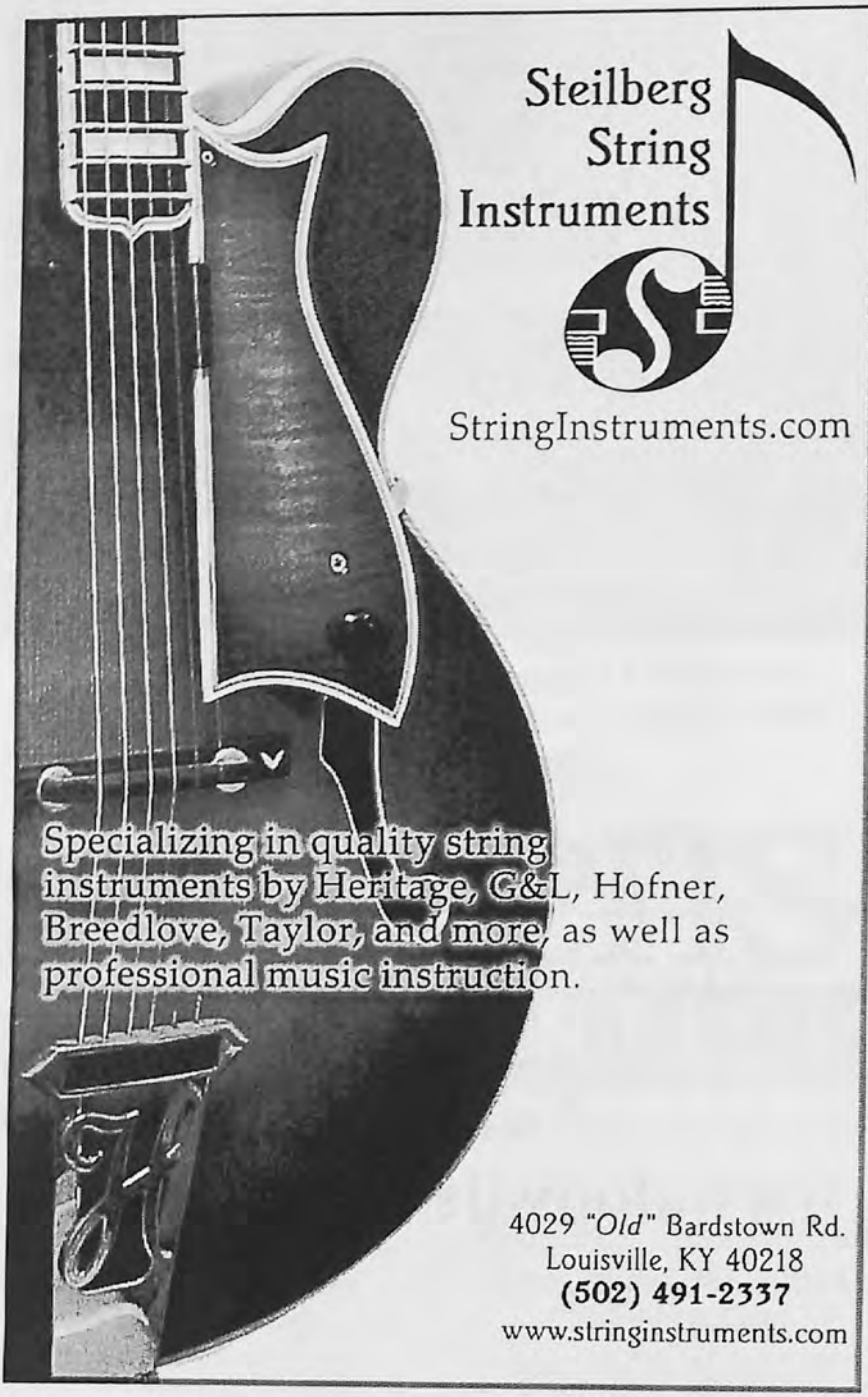
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	Jonathan Hogan	Cincinnati, OH
	Chris Clark	Charleston, WV
	Shane Porter	Miskayuna, NY
Trumpets	Russell Zimmer	San Jose, CA
	Nick Kaizer	Ames, IA
	Jesse McBee	Elkins, WV
	Halston Soder	Madisonville, KY
Trombones	Mike Smith	La Grange, KY
	Steve McCallum	Cooperstown, NY
	Tim Doyle	Muskegon, MI
	James Clark	
Rhythm	John Arstingstall, *guitar*	Covington, KY
	Noah Barker, *piano*	Jeffersonville, NY
	Amy Hutts, *bass*	Terre Haute, IN
	Austin Skarshaug, *drums*	Ames, IA

University of Louisville Jazz Ensemble II - Jerry Tolson, *director*

John Arstingstall & Samir Kambarov, *graduate teaching assistants*

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	Lyo Johnny, *alto*	Armenia
	Joe Hanna, *tenor*	Taylor Mill, KY
	Zach Argabright, *tenor*	Louisville, KY
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presents the

New Music Festival

November 7-11, 2011

with

Chen Yi

featured composer

NEW MUSIC

at the university of louisville



New Music Festival
November 7-11, 2011

Chen Yi
featured composer

Table of Contents

Greetings
From Dr. Christopher Doane, Dean of the School of Music 3

Biography
Chen Yi, Featured Composer 5

Monday, November 7
New Chamber Music
Program 8

Tuesday, November 8
Electronic Music
Program 13

Wednesday, November 9
University New Music Ensemble & Wind Ensemble
Program 16
Personnel 22

Thursday, November 10
University Collegiate Chorale & Cardinal Singers
Program 23
Personnel 36

Friday, November 11
University Symphony Orchestra & Grawemeyer Players
Program 37
Personnel 41

Guest Artist Biography
Ming Ke, pipa
Keir Neuringer, saxophone/composer 42

Composer Biographies 43

About New Music at the University of Louisville 51

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The New Music Festival Organizing Committee

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UNIVERSITY OF
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SCHOOL OF MUSIC

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music has been captured in our mission statement that confirms:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The New Music Festival is especially pleased to welcome the festival's guest composer, Chinese-born American composer Chen Yi, and to feature performances of some of her impressive catalogue of works. It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope the audience will appreciate the unique compositional language Dr. Chen brings to her music and to our ears. Let me also express special recognition and thanks to professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2011.



Christopher Doane
Dean, School of Music
University of Louisville



BIOGRAPHY

As the Distinguished Professor at the UMKC Conservatory of Music & Dance, a prolific composer & recipient of the Ives Living Award from the American Academy of Arts and Letters, Dr. **Chen Yi** (b. 1953) blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached wide range of audiences and inspired peoples with different cultural background throughout the world. She holds BA and MA in music composition from the Central Conservatory of Music in Beijing, and DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She has been elected to the American Academy of Arts and Sciences in 2005.

Published by Theodore Presser Company, Chen's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, Cleveland Orchestra, BBC, Seattle, Pacific, Singapore Symphonies, Brooklyn, NY, LA Philharmonics, Sächsische Staatskapelle Dresden, St. Paul Chamber Orchestra, Rascher Sax Quartet & Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including Bis, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Bridge, Nimbus and KIC.

Fellowships received from Guggenheim Foundation (96), AAAL (96), and NEA (94). Honors include first prize from the Chinese National Composition Contest (85), Lili Boulanger Award (93), NYU Sorel Medal Award (96), CalArts / Alpert Award (97), UT Eddie Medora King Composition Prize (99), ASCAP Concert Music Award (01), Elise Stoeger Award (02) from Chamber Music Society of Lincoln Center, Friendship Ambassador Award from Edgar Snow Fund (02), UMKC Kauffman Award in Artistry/Scholarship (06), and Honorary Doctorates from Lawrence University in WI (02), Baldwin-Wallace College in OH (08), University of Portland in OR (09), and The New School University in NYC (10).

Chen Yi is the first woman to receive master degree in composition in China (June 1986) when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. She is also the first woman to give an evening multimedia orchestral concert in the US during her 3-year residency with The Women's Philharmonic and Chanticleer (May 1996), supported by Meet The Composer. She has given two more whole evening concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus in 2001 and 2008, and was appointed to Changjiang Scholar Visiting Professor at the Central Conservatory by the China Education Ministry in 2006.

Most recent premiered works include *Dragon Rhyme* for wind symphony, commissioned by the National Wind Ensemble Consortium Group (including 35 university bands), premiered by Hartt Wind Ensemble (conducted by Glen Adsit) at Carnegie Hall in New York; *Angel Island Passages* for children's choir and string quartet, commissioned and premiered by the San Francisco Girls Chorus with Cypress String Quartet at San Francisco Conservatory in CA; *Memory* for solo violin at the CNCPA in Beijing; *Wind* for wind symphony, commissioned by the Mid American Conference Band Directors Association (including 12 university bands), premiered by Bowling Green Wind Symphony (conducted by Bruce Moss) at BGSU New Music Festival in OH; and *Mount a Long Wind* for orchestra, commissioned by the Central Conservatory of Music to celebrate its 70th anniversary, premiered by the China Youth Symphony at the China National Center for the Performing Arts concert hall in Beijing.

Other New Music Festival events and presentations:

Monday, November 7, 10:00-11:30 a.m. (Comstock Hall)
Colloquium: "The Heart and Brain in my Music"
Conversations with Chen Yi by
Ermir Bejo, Timothy Eshing and Rene Orth

Tuesday, November 8, 7:15-7:45 p.m. (MB Lobby)
Presentation of *Canto (You are beautiful.)* by James Young

Wednesday, November 9, 2:00-3:20 p.m. (MB LL26)
Keir Neuringer will present a lecture at the Computer Music Class

Wednesday, November 9, 4:00-5:30 p.m. (MB 135)
Chen Yi will present a lecture at the Composition Seminar

Thursday, November 10, 3:00 p.m. (Comstock Hall)
Chen Yi - Convocation Lecture

Friday, November 11, 10:00-11:30 a.m. (MB 125)
Yao Chen will present a lecture at the Composition Seminar

New Music Festival
2011 Concert Program

New Music Festival presents

New Chamber Music

Monday, November 7, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Gelati di Venezia *(Limone, per favore… Tiramisu…È tutto il buono!)* (2011) — Frederick Speck (b. 1955)

Kathy Karr, *flute* Ernie Gross, *clarinet*
Paul York, *cello* Krista Wallace-Boaz, *piano*

Nevolution (2010) — Steve Rouse (b. 1953)

Michael Tunnell, *trumpet* Memme Tunnell, *piano*

Colores de Miró *(Four Paintings for Woodwind Quintet)* (2009) — Marc Satterwhite (b. 1954)
The Birth of the World
Solar Bird, Lunar Bird, Sparks
The Gold of the Azure
Harlequin's Carnival

Louisville Woodwind Quintet
Kathy Karr, *flute* Jennifer Potochnic, *oboe*
Ernie Gross, *clarinet* Matthew Karr, *bassoon*
Bruce Heim, *horn*

Monologue *(Impressions on The True Story of Ah Q)* (1993) — Chen Yi (b. 1953)

Dylan Lloyd, *clarinet*

INTERMISSION

The Piper Calls (2011) — Frederick Speck

Kathy Karr, *flute* Stephen Mattingly, *guitar*

A Buddhist Nunnery Incantation (1995) — Ping Jin (b. 1964)

Ming Ke, *pipa*

Yamantaka (2010) — Krzysztof Wolek (b. 1976)

Greg Byrne & Sam Rouster, *percussion*

The Points (1991) — Chen Yi

Ming Ke, *pipa*

PROGRAM NOTES

Gelati di Venezia *(Limone, per favore... Tiramisu...È tutto il buono!)* - Frederick Speck

Gelati di Venezia (Limone, per favore... Tiramisu...È tutto il buono!) is a musical miniature of three flavors for flute, clarinet, violoncello and piano. On European concert tours, it's been my pleasure to have spent five of my birthdays in Venice. The Venice day is a day off after the first five concerts, and given the schedule, it has always fallen on my birthday. The day is made even better because my wife is on tour with me and we spend the day together. Watching gondolas and glass blowing, pressing through shoulder-to-shoulder crowds around the square, navigating crooked back streets and soaking in the grandeur of San Marcos cathedral are all spectacular, but one cannot leave Venice without savoring the incomparable *gelati*. In July 2000, I started with the *limone*, followed it with *tiramisu* and now more than ten years later see no reason to stop. It's all good!

- Frederick Speck

Nevolution - Steve Rouse

Nevolution is a ten-minute, three movement work composed in December 2010 for Michael and Meme Tunnell. Although the title is not a recognized word, it suggests several words and ideas: revolution, evolution, and devolution, among others. The movement titles are suggestive of images or ideas that convey something of the character of the music, but they also reflect some recent ideas and theories in science.

In the first movement, *Echo Migration*, a fast, clearly audible pulse (or beat) in the piano regularly shifts its placement, something akin to an Escher painting (*Fish and Birds*, for example). The movement is also a personal play on traditional *fanfare* music.

Starquiet suggests a broad, slowly turning panorama, such as a sky view, with the piano suggesting points of light, perhaps. Over this gently twinkling background, the corno sings its "song without words."

The title of the final movement, *Morphic Resonance*, suggests natural resonance or memory. Most of the music of the corno is derived from the overtone series, which should be performed to allow the natural "mis-tuning" of the series to occur. (Normally, the notes of the overtone series are not allowed to be in their "natural" state. They are corrected by choosing alternate fingerings or by slightly modifying the pitch otherwise.) Morphic resonance is a theory proposed by biologist Rupert Sheldrake to make sense of a wide range of unexplained (or poorly explained) natural phenomena, such as the apparent generational transference of acquired knowledge and cell differentiation (or why a cell becomes bone and not brain, for example).

- Steve Rouse

Colores de Miró *(Four Paintings for Woodwind Quintet)* - Marc Satterwhite

Colores de Miró was inspired by the works of the great Catalán painter Joan Miró i Ferrà (usually just referred to as Miró), one of the most popular artists of the early and mid 20th-century. While in Barcelona in the fall of 2009, my wife and I visited the Fundació Joan Miró, a museum dedicated to his work on Montjuïc, overlooking the city. I knew immediately that I wanted to write something inspired by his paintings, but had trouble deciding exactly which ones. As I was writing this piece, I was thinking of Miró and the general character of his art, but didn't actually have specific paintings in mind. I only attached the movement titles after the quintet was finished—and as it happens, none of these paintings is in the Fundació collection.

Many of Miró's works are characterized by bright, often primary, colors, and while the figures and objects portrayed are often easily recognizable (birds, people, the sun and moon, etc.), they are seldom in even remotely realistic arrangements. While much of his work is cheerful or whimsical, he also had a more somber side. These movements explore both the lighter and darker characteristics of his art.

As I didn't have the movement titles in mind as I was composing *Colores de Miró*, I can't say that the movements

were inspired by the title paintings, but rather I later found paintings which seemed to me to match the character of the already-existing music. As Miró's work and style are well-known, and since the titles came afterwards anyway, I won't describe the paintings, but let the movement titles speak for themselves.

Colores de Miró was written for the Louisville Winds, the resident woodwind quintet at the University of Louisville School of Music, and my colleagues there. The premiere was given by the Mexico City Woodwind Quintet at the 2011 International New Music Forum in Mexico City.

- Marc Satterwhite

Monologue *(Impressions on The True Story of Ah Q)* - Chen Yi

It has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece for solo clarinet is a meditation of introspection inspired by Lu Xun's *The True Story of Ah Q*. Lu Xun (Zhou Shuren, 1881-1936) is China's best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise and give battle of feudalism. The piece is commissioned by the Inter-Artes in London, and premiered at a concert The World of Lu Xun in April 23, 1993 in Birmingham, U.K.

- Chen Yi

The Piper Calls - Frederick Speck

Commissioned by Kathy Karr and Stephen Mattingly, *The Piper Calls* is a concise work for flute and guitar, featuring both as partners in rhythmically energetic dances and lyrical interludes. Heard, in general, as fast-slow-fast-slow-fast, the music begins with a spirited dance that features both instrumentalists in an interplay of rapid figuration and dramatic point. This section melts into a lyrical interlude that is tinged with a slight melancholy. This section closes with a guitar soliloquy of reminiscence, like a sunset; the feeling you get when you look to the west. Out of this cadential moment, the music bursts into the return of dance rhythms. After a time, the guitar part pulls back into lyrical gestures and a more relaxed pacing, coaxing the flute part to wind down, too, feigning arrival. In the end, the dance music wins out as figures regenerate the energy of the beginning of the work. The verve accumulates and leads to a short coda that emphasizes the music's dramatic character in a vivacious dash to the finish.

- Frederick Speck

A Buddhist Nunnery Incantation - Ping Jin

The composer's reminiscences of the Buddhist temples in China inspire him to invent special techniques to imitate chanting and the sounds of bells and drums in a Buddhist temple. In the music two main materials alternate: the percussive sounds represent eternity, while the melody portrays the impermanence of human existence.

- Ping Jin

Yamantaka - Krzysztof Wolek

Yamantaka for 2 percussionists was commissioned by Elwira Slasak and Gabriel Collet, members of virtuoso marimba ensemble Axoum Duo. Yamantaka is a Sanskrit name that literally translates as "the terminator of death". It is seen within Tibetan Buddhism as a wrathful manifestation of the Buddha of wisdom and is represented by a buffalo-headed meditational deity with multitudes of limbs holding various weapons. With this piece the composer wants to express his support for the Tibetan people, fighting to preserve their culture and autonomy.

- Krzysztof Wolek

The Points - Chen Yi

The eight standard strokes in Chinese calligraphy start with the points in different touches. There are sensitive articulations and gestures in the drawing, which enlightened me with the musical imagination for this piece. The structure of *The Points* comes from the eight brush stroke movements of the Chinese character "yong" (eternal) in Zhengkai calligraphy; melodic metertial comes from Shanxi opera.

- Chen Yi

New Music Festival presents

Electronic Music

Tuesday, November 8, 2011 at 8:00 p.m.
Bird Recital Hall

PROGRAM

Mosaic *(for piano & toy piano)*

João Paulo Oliveira
(b. 1981)

Krista Wallace-Boaz, *piano*

Agenda *(improvisation for alto saxophone & live electronics)*

Krzysztof Wolek
(b. 1976)

Keir Neuringer, *saxophone* Krzysztof Wolek, *live electronics*

Nocturne Crickets (Inside & Out)

Ryan Gaston
(b. 1990)

tape

frail as breath

John Ritz
(b. 1978)

Amy Ensel, *flute* Stephen Mattingly, *guitar*
John Ritz, *live electronics*

THE LOVE STORY

Keir Neuringer
(b. 1976)

Keir Neuringer, *saxophone & live electronics*

Untitled

Timothy Eshing & Zach Thomas
(b. 1988)(b. 1988)

Timothy Eshing, *viola* Zach Thomas, *live electronics*

Spin

Douglas Knehans
(b. 1957)

Paul York, *cello*

PROGRAM NOTES

Mosaic *(for piano & toy piano)* **- João Paulo Oliveira**

A mosaic is an image formed by small fragments of stone, wood, or other material. Each one of those fragments does not have a specific meaning by itself, its role is only revealed when we observe the formed global image. And each fragment of a mosaic usually has only one color.

Mosaic, for piano, toy piano and electronic sounds, uses a similar technique. The piece is composed by a succession of phrases and musical gestures of small dimensions. all different from each other. They gain meaning as the work progresses in time. Each one of these small gestures is almost an independent unit, and its musical material does not need to relate directly to what precedes and follows. It will be their succession in time that will reveal the "musical color" of the piece.

This work was commissioned by Viseu Conservatory of Music.

- João Paulo Oliveira

Agenda *(improvisation for alto saxophone & live electronics)* **- Krzysztof Wolek**

I have known Keir Neuringer since 1997. Since the beginning of our friendship, I have admired his uncompromising attitude towards art, music, social issues and life style. He is certainly one of the best free improvisers I have heard, so I am thrilled that I will be able to collaborate with him on this structured improvisation. The title *Agenda* seems to perfectly embody the nature of Keir's message-oriented art and at the same time reflects the rather freely organized structure of the piece.

- Krzysztof Wolek

Nocturne Crickets (Inside & Out) - Ryan Gaston

"A man sleeps soundly in his cozy home, surrounded by the creaks, squeaks, tick-tocks, and chimes that so often go unnoticed by the resting ears. When a little cricket chirps into the scene, the man wakes infuriated, insistent on killing the pest so that he may return to his slumber. In the outside world (which is scarcely asleep), creatures chatter restlessly and relentlessly. A man can be heard running through the distance, being chased and caught by some manner of beast. The crickets all seem to find it quite amusing."

- Ryan Gaston

frail as breath - John Ritz

Man is like a breath; his days are like a fleeting shadow.

- Psalm 144

The Love Story - Keir Neuringer

Psych-drone plunderphonics vs. circular breathing monodrama for saxophone, cassette tapes & no-input mixer. A discourse on (extra-)musical energy moving from savage noise derived from harsh electronics to a single wavering tone obtained from the fragile power of the human body, drawing a parallel and contrasting the seemingly infinite resource obtained in electrical power and the ostensibly limited capacity of the lungs. It is called *The Love Story* because sometimes relationships work out and sometimes they don't. Developed at STEIM in Amsterdam in 2007 and first performed at the Audio Art Festival in Krakow the same year.

- Keir Neuringer

Untitled - Timothy Eshing & Zach Thomas

Timothy Eshing and Zach Thomas are an electroacoustic improvisation duo based in Louisville. Timothy Eshing plays viola and various other instruments while Zach Thomas covers live electronics using programs written in Max/MSP. The duo frequently plays long, uninterrupted sets and makes a point to not use any pre-recorded or synthesized sound. They have two albums available for free download at http://eshingandthomas.bandcamp.com/.

- Eshing & Thomas

Spin - Douglas Knehans

Spin was conceived as an interactive piece of sorts. Although the electronic sounds are fixed and pre-recorded, unlike most pre-recorded electronic works the performer is allowed to set the tempo of each section from within a limited range of four different tempi. This is simply achieved through recording the electronics in a variety of tempi then assigning each tempo for each section a different index number on the compact disc. So, while a performer may like the slowest tempo for section one, a slightly faster tempo may feel better for a subsequent section. Just as one may program the order of tracks on a commercial compact disc, so too can the performer program the order of tracks on the accompanying disc to this work, each section having four representative tracks each of a different tempo.

The image of spinning discs was also a compositional impulse for the piece. A collection of discreet gestures recycles through the work as it unfolds, each spinning its own web of relations both with itself and with its context. The performer completes this aspect of spinning relationships as s/he selects the tempo for each section and so puts an interpretive "spin" on the music. The work was written for and is dedicated to Madeleine Shapiro. It was premiered in Prague, Czech Republic in 2000 by Jiri Hosek, cello.

- Douglas Knehans

Presented at 7:15 p.m. in the School of Music Lobby:
Canto *(You are beautiful.)* - James Young

Canto (You are beautiful.) is an interaction between voice and electronics where the outcome is unpredictable. Nearly every sound you hear is processed live, and the music is improvised albeit within a strict structure. At first, the singer, given only a short sentence and narrow range of pitches to express with, leads the development of the music. As the piece progresses, however, and as more rhythmic complexity enters the environment, the performer cannot help but be swayed by the slowly building electronic field around them. Where it will exactly end, I cannot say. Each performance has been significantly different because each individual and each environment is significantly different. Each, I promise, has been exactly what was needed.

- James Young

New Music Festival presents

University New Music Ensemble
University Wind Ensemble

Wednesday, November 9, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

from *Comix Trips* (2008) — Paul Lansky (b. 1944)
What, Me Worry?

Sarah Carney, *flute* Caitlin Dolenc, *oboe*
Samantha Holman, *clarinet* Jackie Royce, *bassoon*
Jimmy Weixler, *percussion* Hiroshi Fukuoka, *piano*
Geoffry Britton, *viola* Sam Zaccone, *double bass*

Three Bagatelles from China West (2006) — Chen Yi (b. 1953)
I. Shan Ge
II. Nai Guo Hou
III. Dou Duo

Amy Ensel & Kaelah Williams, *flutes*

Burning (2002) — Chen Yi

Julianne King & Rebecca Neely, *violins*
Timothy Eshing, *viola* Felix Borges, *cello*

from *Partita* (1996) — York Höller (b. 1944)
Preludio and Gigue

Rene Orth & Jonathan Carter, *pianos*

from *Fiddle States* (2005) — Matthew Tommasini (b. 1978)
Dreaming and Chasing

Julianne King & Rebecca Neely, *violins*

The Importance of a Glass (2011) — Chris Kincaid (b. 1981)

Parker Scinta, *guitar*

from *Duetti per due Violini* (1979-83) — Luciano Berio (1925-2003)
Bela...Valerio...Annie...Tatjana...Henri...Yossi
guitar trans. by Eugenia Kanthou

Julianne King & Rebecca Neely, *violins*
Alexander Edwards & Parker Scinta, *guitars*

Bright Moonlight (2000) — Chen Yi

Claire DiVizio, *soprano*
Yvonne Freckmann, *piano*

Meditation (1999) — Chen Yi
1. Know You How Many Petals Falling?
2. Monologue

Claire DiVizio, *soprano*
Yvonne Freckmann, *piano*

Night Thoughts (2004) — Chen Yi

Hong-da Chin, *flute* Felix Borges, *cello*
Eunsil Yun, *piano*

Concertino da camera (1972) — Vaclav Nelhybel (1919-1996)
for violoncello with 15 wind instruments, piano & percussion

Paul York, *cello*

TU (2003) — Chen Yi

University of Louisville Wind Ensemble
Frederick Speck, *director*

PROGRAM NOTES

"What, Me Worry?" from *Comix Trips* - Paul Lansky

"What, Me Worry?" is the final movement from *Comix Trips* by Paul Lansky. The work was commissioned by the Pittsburgh-based ensemble, Relâche in 2008. As a whole, the work most resembles a 21st-century revitalization of the divertimento, with an instrumentation twist that includes: flute, oboe, clarinet, bassoon, percussion, piano, viola and double bass. Each movement bears a title related to famous comic strips that originated during the past century. Among these are Peanuts, Captain Marvel, Little Orphan Annie and Alfred E. Neuman. "What, Me Worry?" is, of course, a tribute to Mad Magazine's wry-smiling Neuman.

- Paul Lansky

Three Bagatelles from China West - Chen Yi

Commissioned by Meet the Composer for flutist Marya Martin, in the *Flute Book for the 21st Century* project, as a part of MTC's New Music, New Donors program, my work *Three Bagatelles from China West* is written in three movements, with the original version for flute and piano, and another version for two flutes. The authentic folk music from China West has amazed and inspired the composer to write this piece, which has the folk music elements drawn from the solo piece *Shange Diao* played on the wind instrument Lerong, as well as the musical pattern played on the small mouth wind instrument Kouxian of the Jingpo People; the solo piece *Nai Guo Hou* played on the wind instrument Bawu, as well as the pitch material sung in the folk song Ashima of the Yi People; the folk song *Dou Duo*, as well as the sound effect of the Lusheng ensemble playing of the Miao People. The work is dedicated to Mr. Gilbert Kaplan, a long time friend of the composer, for his tremendous support to classical music in the world, with deep admiration and respect.

- Chen Yi

Burning - Chen Yi

It was during the week of 9/11 that I got a commission from the Elements Quartet for their "snapshots" series. The only thing I wanted to say in my music then was to express my emotion, naturally and immediately. New York has been my hometown since I left my motherland China in 1986. I love the people there, the friendship, the culture, the city, and the society...It's so vivid and inspiring. Since I was in New York in the fall of 2001, I went through the terrible tragedy and witnessed the whole event very closely. I took a photo from a neighboring community bulletin board (entitled Global Outrage, Denouncing Terrorist Acts) in front of the Brooklyn Chinese-American Association, where for a week I could smell the strong smoke and see the dark sky, even the pieces of paper with letterheads on the streets flying out from the World Trade Center after the explosions. It was so overwhelming that I cried for five days when I looked at the TV programs and read many newspapers with all the details. There were published articles and live pictures shown on the board, in English and Chinese. I think that the photo really expresses my emotion and thinking naturally and directly. I have translated it into this piece of music. My piece is titled *Burning* representing my anger towards terrorism, my compassion for the victims, and my admirations for the New York firefighters who sacrificed themselves for protecting thousands of their fellow citizens. I feel proud to be a New Yorker, and hope we have a peaceful future in the world.

Burning was premiered in New York City by the Elements Quartet on March 23, 2003.

- Chen Yi

"Preludio and Gigue" from *Partita* - York Höller

The work is based on a 23-note, spirally-formed, open "sound-shape", whose interval structure and inherent harmony (four chords of 2, 4, 7 and 10 notes each) form the melodic and harmonic structure of the pieces. The projection of the pitch relations onto the time scale produces "time shapes", which determine the metric devel-

opments in each of the six pieces in a characteristic way. Though the titles of the individual pieces, as well as that of the whole cycle, seem to refer to baroque models, they are actually aimed at formal archetypes, which may be outlined as follows:

Preludio: Intonation, embellishment and varying illumination of the "keynote" D.

Gigue: "Drummed" triplets, repeated at a furious tempo, open a crazy "Pas de deux". At its centre, the music flows into a quotation of the beginning of "Général Lavine - eccentric", that scurrilous piece from the Préludes which Debussy composed, fascinated with a performance by the star dancer Lavine in the Folies Mavigny.

The *Partita* is indebted to the spirit of Johann Sebastian Bach and Claude Debussy, the spirit whose polarities Bernd Alois Zimmermann always encouraged me to blend and transform.

- York Höller

"Dreaming and Chasing" from *Fiddle States* - Matthew Tommasini

Fiddle States borrows from the rich tradition of American Appalachian and Bluegrass fiddling. Based partly on fiddle material, this piece plays with the many characteristics of fiddle tunes from driving rhythmic pulsation to introspective lyricism. The opening movement depicts the act of breathing using the idiomatic droning found in fiddle tunes. The second movement is a turbulent chase between the two violinists. The third movement is an introspective nocturne. In the final movement, a short set of variations on a Bluegrass tune gradually spin out longer and longer melodic patterns, building to a climax to conclude the work.

- Matthew Tommasini

The Importance of a Glass - Chris Kincaid

The Importance of a Glass was written for a friend, who came in and out of my life in only two years time. Through our lives, we meet thousands of people. The people that become our friends, those that we welcome into our lives, shape who we are. Some we interact with daily for years; others are only present for a short time.

The character of the piece nods towards my friend's acute attention to detail. Exact rhythms and textures in the piece are as important as the specific shape of a glass to hold his favorite beer, while interspersed moments of improvisation are reflective of his love for the unexpected and random in life. His life has since entered a new chapter. Just as the world carries on, unaware of our paths and friendships, the coda introduces itself as inevitable change. It is change that is our only constant.

- Chris Kincaid

"Bela...Valerio...Annie...Tatjana...Henri...Yossi" from *Duetti per due Violini* - Luciano Berio

It was the musicologist Leonardo Pinzauti, who gave his friend Luciano Berio the idea of composing a series of short pieces which could be used by students of the violin as a musical work-out, a training ground for contemporary musical language and music in general.

So he began a series of Duetti, some of which are genuinely educational in that the level of technical difficulty is restricted to one of the two parts - as in the duet entitled Leonardo (Pinzauti). As if it were developing ineluctably from the fascination exerted by the timbre of such a historical instrument, the series moved further and further away from any original goal to become a re-exploration, in the jaunty, ironic style at which, being of its time, Berio's music excels, of the different landmarks in violin composition, calling for ever more rigorous performance techniques, as in Pierre (Boulez) or Lorin (Maazel). Since each piece takes its title from a person (composer, performer, musicologist, etc) in the musical world today, these diverse experiments in language paint a personal and appealing portrait of the contemporary music scene.

- Luciana Galliano

Bright Moonlight - Chen Yi

Bright Moonlight was commissioned in 2000 by The New York Festival of Song for its Songbook for a New Century project, supported by Meet The Composer and the ASCAP Foundation. The structure of the poem, which I wrote in English, is borrowed from a fixed form of Chinese ancient poems called "Picking Mulberry With Added Characters." It's simple and straight but abstract - from outside to inside, from describing landscapes to expressing thinking, from close to distant, from past to future. It's about contemporary human beings and our yearning; I think it's timeless.

Bright Moonlight was premiered by Theodora Hanslowe, mezzo-soprano, and Michael Barrett, piano, at The Kaye Playhouse at Hunter College, NYC, on March 22, 2001.

Outside my window bright moonlight
Kissing the grassland,
Kissing the grassland;
Near in front, far away,
Given to the earth with consonance.
Look at the window bright moonlight
Missing my homeland,
Missing my homeland;
Near in front, far away,
Yearning for the world of consonance.

- Chen Yi

Meditation - Chen Yi

As a teenager during the Cultural Revolution in China some thirty years ago, I was sent to the countryside for forced labor work. It was the first time in my life that I realized the importance of education, civilization, and an individual's value. I often recited ancient Chinese poems in my heart during the dark period, to treasure the lost, to question society, and to yearn for a new future. Through setting these two poems to music, I can share my thoughts. Written for Susanne Mentzer, *Meditation* was premiered at the Ravinia Festival in the summer of 2000.

1. Know You How Many Petals Falling?
Spring dreams unconscious of dawning,
Not woke up till I hear birds singing;
O night long wind and showers -
Know you how many petals falling?
- Poem by Meng Hao-ran (687-740, Tang Dynasty)

2. Monologue
Where are the sages of the past
And those of future years?
Sky and earth forever last,
Lonely, I felt sad with running tears.
- Poem by Cehn Zi-ang (661-702, Tang Dynasty)
- English translations by Chen Yi

- Chen Yi

Night Thoughts - Chen Yi

Co-commissioned by the Virginia Arts Festival, Chamber Music Society of Lincoln Center, La Jolla, SummerFest, and Chamber Music Northwest, and supported by the Meet The Composer's Commissioning/USA program, my trio *Night Thoughts* is a lyrical tone poem scored for flute, cello, and piano, and premiered April 28, 2004 by Deborah Cross, Keith Robinson, and Andre-Michel Schub at the Virginia Arts Festival. The inspiration for

this music comes from the ancient Chinese poem Night Thoughts, written by the great poet Li Bai, in the Tang Dynasty (618-907).

On couch bright moon shone,
Thought frost on the ground,
Raised head facing bright moon,
Lowered head dreaming of home.
- *Translation by Chen Yi*

This work is dedicated to Heather A. Hitchens, president of Meet The Composer, for her hard work and strong support of living composers and new music creation in America.

- *Chen Yi*

Concertino for Violoncello with 15 winds, piano and percussion - Vaclav Nelhybel

Concertino Da Camera is a composition in one movement, conceived as a drama in four acts with prologue and epilogue: Introduction *(Sostenuto)*, followed by four main sections, *Allegro, Molto meno mosso, A tempo, Allegro* and then a Coda *(Con bravura)*. The title *Concertino* should not be interpreted as meaning a short Concerto but a composition with a concertante involvement of all the instruments in a multidirectional dialogue with the violoncello.

The organic order of this composition is achieved by an interlocking coordination of all its elements (pitch, rhythm, meter, tone, color and texture) in total polyphony.

Notwithstanding considerable vertical complexity, even in situations where panchromatic clusters are involved, the ebbing and mounting of tension is always maintained in order to insure a kinetic gravitation of the over-all structure. Rhythm and its metric organization is the inner force enfolding the composition from its rhapsodic opening through a variety of dramatic involvements to the unison of all instruments in the final measure.

Concertino was first performed in May 1972 at Evanston, Illinois, by members of the Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter and with the participation as soloist of Frantisek Smetana for whom the work was composed and to whom it is dedicated.

- *Vaclav Nelhybel*

TU - Chen Yi

Commissioned by The Women's Philharmonic and the American Composers Orchestra with a grant provided by NEA in 2000, the orchestral piece *TU* was composed between July and August of 2002, and dedicated to the memory of New York firefighters who sacrificed themselves protecting thousands of fellow citizens at the 9.11 tragedy in 2001, to express the composer's compassion for the victims and their families, to denounce terrorist acts, and to call for peace in the future. The first recording was produced by BIS and performed by the Singapore Symphony Orchestra under the direction of Mr. Lan Shui in October, 2002. The world premiere took place on March 7, 2004, at The Women's Philharmonic's final concert, The American Women Masters Gala Concertante, conducted by Anne Manson, at Herbst Theater, San Francisco, CA, as part of a state-wide festival promoting women composers and conductors throughout the month. The wind ensemble version was premiered subsequently on April 8, 2004, by UMKC Wind Symphony conducted by Dr. Sarah McKoin. The Chinese character *TU* could be related to burning, poison and fiery.

- *Chen Yi*

University Wind Ensemble

Frederick Speck, *Director*

Flutes
Sarah Carney +picc*
Sam Williams +picc
Michelle Schapmire +picc
Kaila Washington +picc
Lauren Cannady

Oboes
Teil Buck*
Caitlin Dolenc
Alexandria Langella

Clarinets
Samantha Holman*
Danny Sogar
Alex Ravitz +bass
Megan Ball
Michael Burkhead°
Katie Teremi
Ellen Trammel
Heather Shelton
Emily Danielson
Jennifer Brown

Bassoons
Jackie Royce*
Lauren Roerig
Calvin McLain

Alto Saxophones
Ryan Olexa +soprano*
Ashley Miller

Tenor Saxophone
David Cecil

Baritone Saxophone
Josh Warren

Horns
Nancy Waring*°
Matt Williams°
Elizabeth Metzger
Jennifer Pope°
Mason Gatch
Emma Keller
Jake Campbell

Trumpets
Seth Burkhardt*
Clinton Linkmeyer
Halston Soder
Trevor DeJarnett
Brad Curtain°

Trombones
Brandon Etienne*
Phil Steinmetz°
Tim Doyle°

Bass Trombone
Joe Murrell

Euphoniums
Chris Dye
James Clark

Tubas
Craig Potter*°
Brandon Neal

Percussion
Tony Johnson*
Jimmy Weixler
Mandi Roberts
Jecorey Arthur
Sam Rouster
Spencer Zembrodt

Harp
Roseanna Shafer

Piano/Celesta
Hiroshi Fukuoka

Double Bass
Sam Zaccone*
Jordan Wright
Aaron Shockley

* *principal*
° *graduate student*

New Music Festival presents

University Collegiate Chorale & Cardinal Singers

Thursday, November 10, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Angelus Domini *(Ardens Est Cor Meum, No. 3)* (2011) — Colin Mawby (b. 1936)

In lumine tuo (1995) — Roelof Temmingh (b. 1946)

Ave Regina coelorum (1998) — Ko Matsushita (b. 1962)

Women of the Collegiate Chorale

Recordare Tuae Fidelitatis (2011) — Rene Orth (b. 1985)

Women of the Collegiate Chorale

We two (2007) — Steven Sametz (b. 1954)
IV. Not heat flames up and consumes
V. We two, how long we were fool'd

Men of the Collegiate Chorale

Mayila *(A Set of Chinese Folk Songs, No. 7)* (1994) — Sinkiang Folk Song arr. Chen Yi

Men of the Collegiate Chorale

Two Chinese Folk Songs (2008) — Traditional
arr. Chen Yi & Steven Stucky

I. The Flowing Stream
II. The Sun Is Rising with Our Joy

Phillip Morgan, *baritone*

Weep You No More (2008) — Michael Gilbertson (b. 1987)

Thoughts on the Moon (2009) — Arden Skoglund (b. 1986)

Spring Dreams (1997) — Chen Yi (b. 1953)

University of Louisville Collegiate Chorale
Kent Hatteberg, *director*

INTERMISSION

Spring Rain (2010) — Chen Yi

The West Lake (2003) — Chen Yi

Austin Echols, *bass*

Soneto de la Noche *(Nocturnes, No. 2)* (2005) — Morten Lauridsen (b. 1943)

My Flight for Heaven (2007) — Blake R. Henson (b. 1983)

Arirang (1994)	Korean Folk Song arr. Chen Yi
Sakura, Sakura (1994)	Japanese Folk Song arr. Chen Yi
Shady Grove (2001)	American Folk Song arr. Chen Yi
Veni, dilecte mi! (2009)	Wolfram Buchenberg (b. 1962)
Prayer (2009)	René Clausen (b. 1953)
O lux beata Trinitas (2006)	Ko Matsushita

University of Louisville Cardinal Singers
Kent Hatteberg, *director*

PROGRAM NOTES

Selections by the Collegiate Chorale

Angelus Domini *(Ardens Est Cor Meum, No. 3)* - Colin Mawby

Angelus Domini is the third motet in a set of three Latin motets for mixed choir. It was premiered by the Tullamore Academy of Music Chamber Choir (Ireland) earlier this year, and the ensemble won two awards with the motet at the Cork International Choral Festival for their performance of an original choral work by an Irish composer written after 1975. Mawby sets the text, based on the resurrection of Christ, to a rhythmic allegro tempo, alternating between 4/4 and 6/8 time.

Angelus Domini, descendit de coelo	The angel of the Lord descended from heaven
et dixit mulieribus:	and said to the women:
Quem quaeritis,	Whom are you seeking?
surrexit, sicut dixit. Alleluia.	He has risen, as he said. Alleluia.

In lumine tuo - Roelof Temmingh

Temmingh's setting of *In lumine tuo,* for eight-part *a cappella* chorus, is a largely tonal work featuring extremes in dynamic range, striking harmonic shifts, and haunting tone clusters. It opens pianississimo with a double pedal tone in alto and bass, with the other male voices moving quietly in parallel major chords, joined later by the women's voices. A cadence in A minor leads to the text *Emitte lucem tuam (Send out thy light),* where the voices begin in unison, then expand to a five-note tone cluster within the span of a perfect fifth, while the high soprano and low bass voices move in parallel tenths. A pedal C in the bass supports once again parallel major chords, leading to a section of intense chromaticism, culminating in a dramatic fortissimo. The music of the opening then returns, bringing the work to its pianississsiimo repose.

In lumine tuo videbimus lumen. -Psalm 36:9	In thy light shall we see light.
Emitte lucem tuam et veritatem tuam,	O send out thy light and thy truth:
ipsa me deduxerunt et adduxerunt	let them lead me;
in montem sanctum tuum,	let them bring me unto thy holy hill,
et in tabernacula tua. -Psalm 43:3	and to thy tabernacles.
In lumine tuo videbimus lumen.	In thy light shall we see light.

Ave Regina coelorum - Ko Matsushita

Ave Regina coelorum uses a rhythmic ostinato as its fundamental building block. It appears first in the mezzo soprano voices, then is passed to the other voice parts as the three-voice texture expands to four, then six parts. A brief tranquillo section on the text Salve, radix sancta changes the mood before the brisk return of the rhythmic ostinato.

Ave Regina coelorum,	Hail, Queen of Heaven!
Ave Domina Angelorum:	Hail, Mistress of Angels!
Salve, radix sancta	Hail, holy root
Ex qua mundo lux est orta.	From which the Light for the world has risen.

Recordare Tuae Fidelitatis – Rene Orth

This piece was written for my dear friend, James Cornfoot, and the Rhodes College Women's Chorus. His selection of this particular text paints a realistic picture of both of our feelings towards our post-undergraduate years of life's failures, losses and disappointments. Yet we are grateful to cling to a God whose compassions never fail and whose faithfulness is great and new every morning.

- Rene Orth

Recordare paupertatis et transgressionis meae,
absinthii et fellis;
memoria memor ero,
et tabescet in me anima mea;
hoc recolens in corde meo ideo sperabo:
misericordia Domini
quia non sumus consumpti
quia non defecerunt miserationes eius,
novae diluculo;
multa est fides tua.
-Lamentations 3:19-23

I remember my affliction and my wandering,
the bitterness and the gall.
I well remember them,
and my soul is downcast within me.
Yet this I call to mind and therefore I have hope:
Because of the Lord's great love
we are not consumed,
for his compassions never fail;
they are new every morning;
great is your faithfulness.

We two - Steven Sametz

IV. Not heat flames up and consumes
V. We two, how long we were fool'd

I was extremely pleased when Erick Lichte of Cantus contacted me to compose a set of pieces commissioned by a consortium of men's choirs. Consortium commissioning is always a win-win proposition, since multiple groups can afford to commission larger works, and the composer may look forward to multiple performances of a new piece. In this case, I was delighted by the many fine participating men's choirs, ample evidence that the long and distinguished tradition of male choral singing is alive and well today.

I was even more delighted when Erick Lichte sent me his suggested texts for the work: poems and excerpted lines from the great American poet, Walt Whitman. I assembled these texts into a kind of love story: first glances, first encounter, doubt, assurance and joy. Whitman is a complex poet, and no less complex an individual. Whether one reads these poems as expressions of romantic or platonic love is open to interpretation. Whitman, the rugged individualist, wrote in 1855, *"one's self I sing, a simple, separate person,"* and by 1860 he announced to the world:

I will therefore let flame from me the burning fires that were threatening to consume me,
I will lift what has too long kept down those smouldering fires,
I will give them complete abandonment,
I will write the evangel-poem of comrades and of love.

- Steven Sametz

<u>Not heat flames up and consumes</u>
Not heat flames up and consumes,
Not sea-waves hurry in and out,
Not the air, delicious and dry, the air of the ripe summer,
bears lightly along white down-balls of myriads of seeds,
Wafted, sailing gracefully, to drop where they may;
Not these—O none of these, more than the flames of me,
consuming, burning for his love whom I love!

O none, more than I, hurrying in and out:
—Does the tide hurry, seeking something, and never give up? O I the same;
O nor down-balls, nor perfumes, nor the high,
rain-emitting clouds, are borne through the open air,
Any more than my Soul is borne through the open air,
Wafted in all directions, O love, for friendship, for you.
- Walt Whitman

<u>We two, how long we were fool'd</u>
We two—how long we were fool'd!
Now transmuted, we swiftly escape, as Nature escapes;
We are Nature—long have we been absent, but now we return;
We become plants, leaves, foliage, roots, bark;

We are bedded in the ground—we are rocks;
We are oaks—we grow in the openings side by side;
We browse—we are two among the wild herds, spontaneous as any;
We are two fishes swimming in the sea together;
We are what the locust blossoms are—we drop scent around the lanes, mornings and evenings;
We are also the coarse smut of beasts, vegetables, minerals;
We are two predatory hawks—we soar above, and look down;
We are two resplendent suns—we it is who balance ourselves, orbic and stellar—we are as two comets;
We prowl fang'd and four-footed in the woods—we spring on prey;
We are two clouds, forenoons and afternoons, driving overhead;
We are seas mingling—we are two of those cheerful waves,
rolling over each other, and interwetting each other;
We are what the atmosphere is, transparent, receptive, pervious, impervious:
We are snow, rain, cold, darkness—we are each product and influence of the globe;
We have circled and circled till we have arrived home again—we two have;
We have voided all but freedom, and all but our own joy.
-Walt Whitman

Mayila ***(A Set of Chinese Folk Songs, No. 7)*** **- Chen Yi**

Remembering when I studied composition in the Central Conservatory of Music in Beijing, I learned to sing hundreds of Chinese folk songs collected from more than twenty provinces and fifty ethnic groups, and went to the countryside to collect original folk music every year. I got to know that the folk songs are a mirror of people's daily lives, their thoughts and sentiments, local customs and manners. They are sung in regional dialects and use the idioms of everyday speech with their particular intonations, accents and cadences. This correlation between speech and music distinguishes folk songs of one region from another. I learned all songs by heart and sang them back in the exams every week. They melted in my blood and became my natural music language. The more I walk into the music life, the more I treasure the rich culture I have learned from my homeland.

When I became the Composer-in-Residence of Chanticleer and was invited to write the first work for its concert program, as well as another version for its Singing-In-The-Schools program, I decided to introduce *A Set of Chinese Folk Songs* to my American audiences, and add a new flavor to Chanticleer's rich repertoire. The work includes ten folk songs, taken from eight provinces (Anhui, Shaanxi, Yunnan, Shanxi, Taiwan, Sinkiang, Jiangsu and Guizhou) and five ethnic groups (Han, Hasake, Uighur, Miao and Yi). I arranged them for choirs (men's or children's chorus) with various combinations in voices, to be sung mostly in Chinese, some in English. From the mysterious mountain songs originally sung in the open air with high and long notes that can carry over great distances, the sweet and delicate melodies of young love compared with nature, the humorous antiphony by little children, and the lively dancing tune by villagers, you may get an idea of various music styles in Chinese folk songs according to geographic, ethnic and linguistic differences, and appreciate the beauty of the Chinese folk music. *Mayila* is the seventh song in the set, and is a Sinkiang Hasake Folk Song arrangement.

- Chen Yi

Mayila, Mayila, my name is Mayila.
I sing songs, I play the Donbula,* I am Mayila.
Young people of Hasake all can tell my name, Mayila.
They come to me from far, far away, they come to me.
Mayila, Mayila.

(* a lute-like plucked instrument)

-translation by Chen Yi

Two Chinese Folk Songs - arr. Chen Yi and Steven Stucky

I. The Flowing Stream (Yunnan Love Song for women singers)
II. The Sun Is Rising with Our Joy (Sichuan Working Song for men singers)

Two Chinese Folk Songs were co-arranged by Chen Yi and Steven Stucky for the Cornell University Chorus and

Glee Club, conducted by Scott Tucker, and premiered on March 16th, 2008 at Beida Centenary Hall, Peking University, Beijing, China. The whole work has three sections. The first is a setting of the love song *The Flowing Stream*, arranged for women's choir by Chen Yi. The second is a setting by Steven Stucky of the work song *The Sun Is Rising With Our Joy*, introduced with men's voices. In the last section, the women's choir sings the melody from the first song on top, while the men's choir sings the vivid rhythmic patterns with materials taken from the second song. The two songs are combined into an organic whole.

- Chen Yi

The Flowing Stream (arranged by Chen Yi)
The rising moon is bright, my sweetheart is in the deep mountain,
he is like the moon walking in the sky.
My sweetheart! The flowing stream around the mountain is clear aside.
The moon is shining over the hillside,
looking at the moon and thinking of my sweetheart,
the breezes are sweeping past the hillside.
My sweetheart! Don't you hear I cry?

The Sun Is Rising with Our Joy (arranged by Steven Stucky)
The sun is rising, up to the mountain with my shoulder pole.
The hatchet is in my hand, I am not afraid of wild beasts.
Passing many mountains, one after another.
If we work hard, we don't have to worry about food and clothing.
-translations by Chen Yi

Weep You No More - Michael Gilbertson

I have always been fond of early English texts for their elegant, archaic character. I was especially drawn to this text for its peaceful imagery and the author's sense of compassion. These qualities inspired the intimate spirit in which I have cast this work. I composed *Weep You No More* in the spring of 2008, as a dear, young friend became terminally ill with cancer and grew weaker each day. To her, this small tribute is dedicated.

Weep You No More was named the winner of the 2009 Yale Glee Club Emerging Composers Competition. It was premiered by the Yale Glee Club conducted by Jeffrey Douma on November 20, 2009. It is part of a set of three re-settings of texts from Dowland songs, *Three Madrigals After Dowland*. The other two were commissioned by Musica Sacra and premiered at Alice Tully in New York in May and are not yet published.

- Michael Gilbertson

Weep you no more,
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste.
But my sun's heavenly eyes,
View not your weeping,
That now lies sleeping,
Softly, softly, now softly lies sleeping.

Sleep is a reconciling, a rest that peace begets,
Doth not the sun rise smiling and fair at evening set?
Rest you then, rest you sad eyes, melt not in weeping,
That now lies sleeping,
Softly, softly, now softly lies sleeping.
-Anonymous, 16th Century

Thoughts on the Moon - Arden Skoglund

The piece's author, Rachel, and I met several years ago, 2008 I believe, working together with Worldview Academy leadership camps. A few months later I ran across a note on her facebook page called *Thoughts on the Moon*. Since I'm always on the lookout for texts I immediately asked her if I could use it for a piece some time and she agreed. A couple months later I was asked by Andrew Miller, conductor of From Age to Age, a choral ensemble in Minneapolis with whom I was currently singing, to do a commission for them, and this text naturally came to mind.

The text of *Thoughts On The Moon* is strikingly visual, and this is what so strongly drew me to it. I could so vividly see what I was reading, and immediately wanted to augment that imagery with sound. The goal of the piece then is very simple though perhaps not easy - to reflect in sound the beauty and imagery already inherent in the text.

- Arden Skoglund

There she sits, a silver lady
In her tower high and fair,
casting shadows deep and shady
beneath the trembling beeches there.
And down her paths of tremulous pale
her unshod feet go dancing dancing dancing.
With icy fingers frosty frail
All slumbering things caressing.
Sometimes she casts a silver ring
about her in the velvet sky
and sometimes in her brooding ire
She turns a-red her slumbering eye
But only this when lover Sun
her night reign does decry.
-Rachel Land

Spring Dreams - Chen Yi

Commissioned by the Ithaca College School of Music for the Ithaca College Choral Series, the composition *Spring Dreams* is written for mixed choir, premiered by Ithaca College Choir, directed by Prof. Lawrence Doebler, on Saturday, Nov. 15, 1997. The music is a setting of the poem *Spring Dreams* by Meng Hao-ran (689-740, Tang Dynasty), sung in Chinese. In the beginning of the piece, several groups of ostinati are brought in gradually in various tempos, imitating the vivid pulse of birds singing everywhere, accompanying a fresh melody in the Beijing Opera speech-singing style, sung by the soprano section. The music brings us the excitement and happiness being in spring. There is a turning point in the middle of the poem, when the poet clearly wakes up from his sweet dream by hearing a bird singing, and he realizes that many flowers must have been ruined by a whole night of wind and showers. He sympathizes with the falling petals as he treasures the beautiful springtime. The music is brought to a climax by expressively repeating the words from the last line of the poem: *"Know you how many petals falling?"* Singing the melody in unison towards the end, we are deeply immersed in wordless sorrow, while the bird is singing sounds like crying in the air.

- Chen Yi

Spring dreams unconscious of dawning,
Not woke up till I hear birds singing;
O night long, wind and showers —
Know you how many petals falling?
-Meng Hao-ran, translation by Chen Yi

Selections by the Cardinal Singers

Spring Rain - Chen Yi

Spring Rain is an *a cappella* setting for mixed choir of an ancient Chinese poem of Du Fu (Tang Dynasty, 712-770), entitled *Happy Rain on a Spring Night.* It was commissioned and premiered by the Singapore Anglo-Chinese Junior College Choir, directed by Valarie Wilson on May 30, 2011 in Singapore.

- Chen Yi

Happy rain comes in time, when spring is in its prime.
With night breeze it will fall, and quietly moisten all.
Clouds darken wild roads, light brightens a little boat.
Saturated at dawn, with flowers blooming the town.
-Du Fu, translation by Chen Yi

The West Lake - Chen Yi

My choral work *The West Lake* was commissioned by and dedicated to the nine-voice Chicago *a cappella* and its founder and artistic director Jonathan Miller, to celebrate the choir's 10th anniversary. They premiered the work on Sept. 9, 2003 in Chicago. I have designed a texture of multi-layers with fragmented pitch materials sung in the beginning, middle, and end of the piece, in which I used a sonority to imagine brimming waves on a beautiful lake. The text sometimes is sung polyphonically, and sometimes in chorale style. The melodic design is from Chinese opera singing and reciting style. The text of *The West Lake* is an ancient Chinese poem written by Su Dong-Po (1036-1101) in 1073 (Song Dynasty), sung in Chinese.

- Chen Yi

The brimming waves delight the eye on sunny days;
The dimming hills give a rare view in rainy haze.
The West Lake looks like the fair lady at her best
Whether she is richly adorned or plainly dressed.
-Su Dong-Po, translation by Chen Yi

Soneto de la Noche *(Nocturnes, No. 2)* - Morten Lauridsen

Morten Lauridsen's *Nocturnes* were premiered at the 2005 ACDA National Convention in Los Angeles by the Donald Brinegar Singers, with the composer at the piano. For the three movements Lauridsen chose three 20th-century poets, each of a different nationality. The first movement, *Sa Nuit d'Ete,* is on a French text by German poet Rainer Maria Rilke; the second, *Sonete de la Noche,* is in Spanish by Pablo Neruda of Chile; and the third, *Sure On This Shining Night,* is in English by American James Agee. The first and third movements are accompanied by piano; the second movement is scored for *a cappella* choir.

Lauridsen sets Neruda's beautiful love sonnet in F-sharp major, with quietly moving homophonic motion coupled with his penchant for inverted chords. In the joyous third verse he quickens the tempo, then moves to A major. The movement reaches its climax in a passionate, fortissimo return to F-sharp major in the fourth verse. As the text of the first verse returns, Lauridsen gives the basses a pedal tone that continues to the work's conclusion, with solo lines given to the other voice parts.

Cuando yo muero quiero tus manos en mis ojos: quiero la luz y el trigo de tus manos amadas pasar una vez más sobre mí su frescura: sentir la suavidad que cambió mi destino.	When I die, I want your hands upon my eyes: I want the light and the wheat of you beloved hands to pass their freshness over me one more time: I want to feel the gentleness that changed my destiny.
Quiero que vivas mientras yo, dormido, te espero,	I want you to live while I wait for you, asleep,

quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.

Quiero que lo amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sique tú floreciendo, florida,

para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.

-Pablo Neruda, translation by Nicholas Lauridsen

I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.

I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,

so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.

My Flight for Heaven - Blake R. Henson

In the fall of 2006, I was approached about composing a piece for the Westminster Choir in honor of Joe Miller's appointment as Director of Choral Activities at Rider University's Westminster Choir College. As a Westminster alumnus, I was quite touched to be offered such a commission and I instantly began searching for a text that seemed apropos to the occasion. I spent the greater part of August scouring my favorite poetry anthologies, hoping to find inspiration in an old favorite. No such luck. Instead of turning to something familiar, I decided to approach a poet with whom I've done a great deal of work about collaborating on a new adventure. While she was excited about my ideas, the red tape brought on by contracts with her publishers wouldn't allow us to work together for at least three more years. Completely wrought with dismay, I decided to temporarily shelve the work while I let my creativity reboot and start the process anew.

A few months later I was in New York meeting with a young conductor about my writing a work for his chamber ensemble. I was reluctant to take the commission given the grey mist gathered around my piece for Westminster. In attempt to explain why I felt obligated to decline, I recounted the story of textual misfortunes. "Why don't you use that Robert Herrick poem?" he asked. "The one that begins, 'Charm me asleep.'" I've been looking for a chance to set *To Music, Becalm His Fever* for nearly ten years, but had always passed on the opportunity, feeling that my own limited life experience stood in the way of the text. This time, however, I jumped on the idea, throwing caution to the wind.

The resulting work, *My Flight for Heaven,* takes Herrick's text about seeking comfort in the welcome embrace of death and shifts the point of view to invoke music while striving toward a new life without pain, suffering, war, and famine. Dr. Miller and I share a very strong, unique passion for music and its profound ability to change the world; this text seemed perfectly in keeping with our common goal. When the choir premiered the piece in the spring of 2007, I was overwhelmed by the number of audience members who spoke to me afterwards, touched by the work, seeing the text as a metaphor for their own hardships and finding comfort in the music itself. The experience was exceedingly humbling, and I soon realized that, while I set out to change the world, I was the one who had been touched. I tried to change the world, but the world, it seemed, changed me.

- Blake R. Henson

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed.
Thou Pow'r canst sever me from ill,
And quickly still,
Though thou not kill
My fever.
Fall on me like a silent dew,
Or like those maiden showers,

Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains;
That, having ease me giv'n, with full delight,
I leave this light
And take my flight
For Heaven.
-Robert Herrick: To Music, Becalm His Fever

Arirang - Korean Folk Song, arr. Chen Yi

Arirang is Korea's most famous folk song, and has been sung for more than 600 years. Some say that Arirang was the name of the main ancient mountain pass to get to Seoul; however, many Korean historians support the idea that *Arirang, arirang, arario* is an ancient native Korean nonsense refrain. The words speak of love, joy, sadness, and a bountiful harvest. The hauntingly beautiful melody is based on the traditional pentatonic scale. Chen Yi arranged *Arirang* for Chanticleer to sing on their 1995-96 Asian tour.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Nahrul baurigo kahsinen nimeun,
Shimrido motkasau palpyongnanda.

Arirang, Arirang hills,
Going over the Arirang hills.
My darling is leaving me behind;
Won't make it ten miles before falling ill.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Chungchun hanulyen byuldo manko,
Woorinae salrimsali maldo manta.

Arirang, Arirang hills,
Going over the Arirang hills.
The blue sky is full of stars;
Our lives are full of troubles.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Poongnyuni on danae poongnyuni oya yoo.
I kangsan samchunri poongnyuni oya yoo.

Arirang, Arirang hills,
Going over the Arirang hills.
A bountiful year will come, a bountiful year is coming.
A bountiful year is coming throughout the land.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Saesang mansarul haearini,
Mulwoiea doong-doong thun gupumira.

Arirang, Arirang hills,
Going over the Arirang hills.
Thought about everything in this world:
Bubbles floating on the water.

-Translation by Josephine Lee Williamson

Sakura, Sakura - Japanese Folk Song, arr. Chen Yi

Sakura, Sakura, like *Arirang,* was arranged for Chanticleer to sing as an encore on their first trip to Japan in 1995. It is certainly the most popular Japanese folk song, and holds an almost sacred place in Japanese culture.

- Chen Yi

Sakura, sakura, yayoi no sora wa
Miwatasu kagari, kasumika kumoka,
nioi zo izuru.
Izaya, izaya, Miniyukan.

Cherry blossoms in the March sky as far as one can see.
Are they mist, are they clouds
wafting through the air?
Let's go and see.

-translation by Eiko Fan

Shady Grove - American Folk Song, arr. Chen Yi

Shady Grove was written especially for the Dale Warland Singers to celebrate the 75th birthday of Margery Walker Pearce through a gift given by M. Walker Pearce and Jack Weatherford, with matching founds provided by the National Endowment for the Arts.

- Chen Yi

Went to see my Shady Grove,
She was standing in the door,
Shoes and stockings in her hand,
Little bare feet on the floor.

Shady Grove, my little love,
Shady Grove I know,
Shady Grove my little love,
Bound for the Shady Grove.

Cheeks as red as the blooming rose,
Eyes of the deepest brown;
You are the darling of my heart,
Stay till the sun goes down.

Shady Grove my little love,
Shady Grove I know,
Shady Grove my little love,
Bound for the Shady Grove.

Wish I had a big fine horse,
Corn to feed him on,
Pretty little girl, stay at home,
Feed him when I'm gone.

Shady Grove my little love,
Shady Grove I say,
Shady Grove my little love,
Don't wait till the Judgment Day.

Veni, dilecte mi! - Wolfram Buchenberg

The biblical Song of Songs is a collection of vivid love poems, loosely framing a series of conversations between lover and beloved. The story may outline an actual relationship between King Solomon and a young Shulamite woman. Historically, the Song has been most often interpreted allegorically by both Jewish and Christian theologians so that the lovers represent either God and Israel, or Christ and the Church. Although similar images are found in the prophets, especially Isaiah, Hosea, and Ezekiel, the Song of Songs is probably best understood as a frank, redolent and extravagant celebration of human love. All of the poems draw significantly on rich garden imagery, deliberately invoking themes of Eden/paradise, overflowing abundance, and innocent, unashamed love.

The text Buchenberg chose for Veni dilecte mi is spoken by the maiden Shulamite. He writes that he simply set the text as he understood it: as an erotic daydream, which he realizes with lush, extended harmonies, and sensuous impressionistic colors. The opening gestures, the woman[1]s invitation to her beloved, serve as a recurring refrain. Buchenberg uses intense dissonances between the inner voices and surprising chromatic progressions to depict the dreamy sensuality inherent in the images of ripe fields, flowers, grapevines and pomegranates that simply intensifies the lovers' desire and joy.

Veni, dilecte mi, egrediamur in agrum,
Commoremur in villis.
Mane surgamus ad vineas.
Videamus si flores fructus parturiunt,
Si floruerunt mala punica:
Ibi dabo tibi ubera mea.
-Song of Songs 7:11-12

Come, my beloved, let us go forth into the fields;
Let us lodge in the villages.
Let us get up early to the vineyards;
Let us see if the vine flourish, whether the tender grape appear,
And the pomegranates bud forth:
There will I give you my breasts.

Prayer - René Clausen

René Clausen's *Prayer* was commissioned in 2009 by the Yale Alumni Chorus Foundation, Jeffery Douma, director, and premiered during the Chorus's tour to Mexico and Guatemala in August 2009. It is an adaptation of a favorite prayer of Mother Teresa of Calcutta, set in a simple yet captivating manner.

Help me spread your fragrance everywhere I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may only be a radiance of Yours.
Shine through me and be so in me
that every soul I know
will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
-Mother Teresa of Calcutta

O lux beata Trinitas - Ko Matsushita

O lux beata Trinitas, for six-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The quiet beginning features clashing rhythms between the soprano parts on a unison D, lending a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. A return to C major, only this time in fortissimo, is even more penetrating than before. From its onset, *O lux beata Trinitas* does not let up in energy and drive.

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.
-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
Now that the fiery sun recedes,
Illuminate with heavenly light our hearts

Thee we praise with song in the morning,
Thee we beseech in the evening,
Thy suppliant glory we adore,
Throughout all ages forever.

University Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
Haley DeWitt
Samantha Lilly
Sarah Tubbesing
Kelly Welding

Soprano II
Jessica Banet
Lydia Cox
Claire Mosley
Emily Nash
Anna Rittenhouse

Alto I
Lauren Dillman
Ruthanne Fulton°
Kristin Hale
Bomi Lee †
Na-Rae Lee°

Alto II
Katie Allen
Sarah Barker
Carlisle Schoner°
Amber Whittaker

Tenor I
Ricky Lynn Case II
Josh Hamilton°
Joshua Hein°
Cody Martin

Tenor II
Christopher R. Kent
Nick Peak
Geoffrey Wallace
Andrew Wheaton

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Phillip D. Morgan

Bass II
Josh Brooks
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe

University Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly
Jody McCaffery
Sarah Tubbesing*
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Bailey Haskell
Rachel Hobbs
Emily Howes
Amanda Morrison
Emily Nash
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Alto I
Uadani Butto
Lauren Dillman
Ruthanne Fulton°
Na-Rae Lee°
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Kate McCoskey°
Elayne Parrish
Grace Robertson
Carlisle Schoner*°

Tenor I
Ricky Lynn Case II
Joshua Hein°
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*°
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Bass I
Marquese Carter
Caleb Coleman
Bradley Detro
Jon Fejes
Jonathan Gentry
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols*
Nick Pappe
David Taustine

* *section leader*
° *graduate student*
† *UofL faculty*

New Music Festival presents

GRAWEMEYER PLAYERS
UNIVERSITY SYMPHONY ORCHESTRA

Friday, November 11, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Air (1995) — Aaron Jay Kernis (b. 1960)

J. Patrick Raferty, *violin*
Krista Wallace-Boaz, *piano*

Rain Waves (1997) — Joan Tower (b. 1938)

Ernie Gross, *clarinet* J. Patrick Raferty, *violin*
Krista Wallace-Boaz, *piano*

Happy Rain on a Spring Night (2004) — Chen Yi (b. 1953)

Kathy Karr, *flute* Ernie Gross, *clarinet*
J. Patrick Rafferty, *violin* Paul York, *cello*
Krista Wallace-Boaz, *piano*

INTERMISSION

Symphony in Seven (2011) — James Young (b. 1984)

Two Poems (2005) — Yao Chen (b. 1976)
Sough
Glowing Autumn

Rhyme of Fire (2008) — Chen Yi

University of Louisville Symphony Orchestra
Kimcherie Lloyd, *director*

PROGRAM NOTES

Air - Aaron Jay Kernis

Air is a love letter to the violin. Songlike and lyrical, it opens up a full range of the instrument's expressive and poignant possibilities. Composed with two main themes and open in harmony, the first poses melodic questions and their response, while the second is very still, rising ever-upward into the highest range of the violin. Following a middle section of dramatic intensity it cycles back to the themes in reverse, developing each along the way, and ending quietly after a final plaintive ascent. *Air* is dedicated to pianist Evelyne Luest, the composer's wife, and was composed in 1995 for violinist Joshua Bell. Since it's premiere it has been arranged in many versions with solo instrument and orchestra, chamber ensemble or piano.

- Aaron Jay Kernis

Rain Waves - Joan Tower

Rain Waves (for violin, clarinet and piano) was commissioned by Michigan State University for the Verdehr Trio. *Rain Waves* explores the motion of a wave form. Starting with a pointillistic "rain"-type pattern, the notes float upwards and downwards in increasing intensities. In the less "staccato"-like and more flowing sections, there is a sense of a "wind" pushing the notes into longer and wider arched patterns—perhaps like the undulating sheets of rain created in a light southern tropical rainfall.

Rain Waves was written in 1997, and is dedicated to the Verdehr Trio in admiration of their unfailing support of the music of our time, and their devoted efforts to give a composer's new work a "life" through their worldwide performance tours and recordings.

- Joan Tower

Happy Rain on a Spring Night - Chen Yi

Commissioned in 2002 by Music From Copland House, with public funds from the Composer's Commissions program of the New York State Council on the Arts, a state agency, my mixed ensemble piece *Happy Rain on a Spring Night* is written for all five instruments in the ensemble: flute, clarinet, violin, cello and piano, premiered on Oct. 18, 2004 at Merkin Hall in New York. The musical imagination came from an ancient Chinese poem with the same title, written by Du Fu (712-770) in Tang Dynasty.

It's like the welcome rain on a quiet spring night that nurtures the budding seeds, our new society is pushing us forward to the new future. The music reflects the scenes and the expression according to the meaning of the poem when it's being unfolded line by line. Although the tempo is set 60-70 quarter notes per minute throughout (played vividly, never slow down), the tension is being built up from the quiet background in the beginning, to the sustained climax towards the end. The musical image in Rehearsal A and B (measures 1-41) represents the first four lines of the poem. The woodwind instruments response to the rustling of fast moving notes on muted string triplets, decorated by occasional strokes produced by metallic string sound and high piano gestures. The music in Rehearsal C and D (measures 42-87) represents the next two lines of the poem. It's so dark, a little light in the boat is shimmering on the lake... The breathy key slaps on the flute creates a mysterious atmosphere, in a dialogue with other instruments. The cello glissandi recite the poem in the tone of Mandarin, echoed by the string harmonics. The music in Rehearsal E, F and G (m 88-161) is a toccata, starting with the piano, which builds up a big shape, to reach the climax in m. 116, and keeps the vivid scene towards the coda (Rehearsal H, m. 162-the end), which stands on the energetic peak at the end of the piece.

According to the principle of the Golden Section, I have constructed the piece with two large parts (m. 1-115 and m. 116-192+4 since it goes faster). The GS falls onto the beginning of the climax section of the piece, which is loud and energetic. All subdivisions of the structures coincide with the numbers of proportions based on the GS principle. The music has textures changed according to the proportional arrangement throughout the piece.

- Chen Yi

Symphony in Seven - James Young

The Symphony in Seven is a menagerie of:

prelude... The titled quotation comes from the book, *American Gods*, by Neil Gaiman. The movement is a fanfare of two elements. Mechanized, cycling material first presented by the brass works to break down and dissolve the architectural melody first presented by the strings. Eventually, it all builds to a bang.

nocturne... J. S. Bach (1685-1750) served as Kapellmeister in several major German cities, including Weimar and Leipzig. His music is characterized by contrapuntal complexity. Bach's chorale *Ach Gott, vom Himmel sieh' darein* (BWV 77.6) forms the heart of this movement. Around the inner chorale, the orchestra creates a quiet aura.

scherzo... It is a movement at odds against itself as multiple themes vie for supremacy. The double reeds are an organism. The clarinets and flutes are a factory. The brass plays at something completely different. Here are some reported children of Typhon and Echidna: the Chimera, Cerberus, the Hydra, the Sphinx, etc.

elegy... Thurman A. Green (1940-1997) was a jazz trombonist, touring with bands in DC and southern California. His music is oriented in bebop. The track 'Searching for Peace' off Green's *Dance of the Night Creatures* inspired the opening of this movement. Following the initial duet, the orchestra is charged with energy.

intermezzo... { ... } (Perhaps familiar themes will work their way back around).

postlude... ~~The titled quotation comes from the book, *American Go*~~ (see prelude...) Eventually it all decays to a whimper.

coda... The production and development of *Ad Campaign* is partially controlled by its participants. The performers and conductor may choose to play or leave out or create completely new music as they see fit. In every case, however, the same, inevitable end awaits.

- James Young

Two Poems - Yao Chen

The autumn of 2005 in Chicago Hyde Park is special in my memory—it arrived suddenly, and unfolded itself in an extremely slow tempo. I was deeply bewitched by the sounds created by the wind that blew through the tree leaves, as well as the unstoppable changing colors that engulfed the small groves in Hyde Park. In response to those enchanting autumnal sounds and colors, I composed these two orchestral tone poems.

The first poem, *Sough*, depicting the rustling sounds of the leaves in the wind, is presented by the prominent use of strings in the piece. The strings are set in juxtaposition against the other instruments in the orchestra, in a particular textual proportion that reflects how nature and human beings are represented in Chinese traditional landscape paintings: Nature always dominates the scene, and dwarfs the human inhabitants. Even though nature occupies such a prominent position on the canvas, tiny human figures hidden in the nature are always indispensable for the landscape drawing – humans are the spirit of nature. In this tone poem, the strings symbolize nature, and a sparse number of wind and percussion instruments symbolize the human inhabitants.

In contrast to *Sough*, the second poem, *Glowing Autumn*, boundlessly explores the full palette of a chamber orchestra. The sensitive metamorphosis of the orchestral colors and the bold dramatic gestures together in this poem present us another kind of way of perceiving the autumnal landscape: As the humans are deeply enamored by nature, nature would also be held sacred and instilled with a concept of life. And eventually, the boundary between the humans and the nature is blurred, and melted away. They have gradually become one soul which breathes in and out, expressing feelings, emotions, and thoughts, as if seasons are continuously changing—old life dying, decaying and making way for a new, future life.

- Yao Chen

Rhyme of Fire - Chen Yi

Commissioned by the BBC with kind support from the K.T.Wong Charitable Trust, to mark the opening of the Beijing Olympics on August 8, 2008, my *Rhyme of Fire* for full orchestra looks forward to the London Olympics in 2012, evoking the image and spirit of the Olympic Fire and representing the idea of a meeting of cultures. The work is premiered at the BBC Proms 29 on August 8, 2008 by the Royal Philharmonic Orchestra, conducted by Maestro Leonard Slatkin, at the Royal Albert Hall in London.

The music is energetic, bright and upbeat, in Chinese style and western orchestral idiom. Most of the major pitch materials came from China West folk music (Lusheng ensemble music and folksong *Dou Duo* of Miao people, Duixie dance music and folksong *Amaliehuo* of Tibetan, and so on). The orchestral timbre with pentatonic clusters matches the sound of Lusheng ensemble's chords (or those in bagpipe and jazz). The design of rhythmic patterns is borrowed from the Lusheng ensemble music and the Chinese folk percussion ensemble music, with fixed phrases in groups of instruments, and the recurrences of pitch materials played in all sections of codetta and coda.

The work is written for full orchestra, in a complex three-part form with recapitulation, and the total length is about 11 minutes. The sections with pitch materials A and B are in the tempo of a quarter note equaling 132 per minute. C is in the tempo of a quarter note equaling 80 per minute. The percussion cadenza and the coda keep the fast tempo until the end.

The sections with pitch material A have a motive in upward seesaw shape with big leaps in tuitti. The intervals are abstracted from Beijing Opera music. The sections with pitch material B are imitations of Lusheng (mouth-pipa organ, Chinese folk wind instrument) ensemble music, with bold melodic lines inspired by the folksong *Dou Duo.* The melodies in C are drawn from the folksong *Amaliehuo* played in multiple layers, with an ostinato constructed from the folk dance music *Dui Xie,* played on the piccolo or oboe, and xylophone or glockenspiel in the background. The percussion cadenza is led by the powerful timpani in the motive of A, while the orchestral responses sounding like a giant Lusheng ensemble, bringing the music to a climatic end.

- Chen Yi

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Second Violin
Steve Kinnamon*
Courtney Schisler
Brittney Washam
Courtney Morrison
Catherine Tyree
Hannah Chalk
Leila Trindade
Alexander Moore
Chloe Meinshausen

Viola
Geoff Britton*
Tim Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Laurel Yoder
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Eli Raines*
Andrew Witten
Matthew Boothe
Aaron Shockley
Aaron May
Catherine Craig
Jordan Wright
Sydney Simpson
Karli Bailey
Ben Heckel

Flute
Sarah Carney*
Michelle Schapmire
Kaila Washington

Piccolo
Sam Williams

Oboe
Teil Buck*
Caitlin Doulenc
Lexi Langella
Connor Karrick

Clarinet
Dylan Lloyd*
Samantha Holman*
Danny Sogar
Robert Acosta

Bassoon
Jackie Royce*
Lauren Roerig
Calvin McLain

Contra Bassoon
Paul Tromba

Horn
Nancy Waring*
Matt Williams
Elizabeth Metzger
Tyler Taylor
Ian Wolfe
Ben Taylor

Trumpet
Brad Curtin*
Seth Burkhardt
Trevor DeJarnett
Don Woods
Halston Soder

Trombone
Ian Gregory*
Brandon Etienne
Phil Steinmetz

Bass Trombone
Joseph Murell

Tuba
Craig Potter*
Bryen Warfield

Percussion
Tony Johnson
Jimmy Weixler
Mandi Roberts
Jecorey Arthur
Michael Cowan

Piano
Ethan McCullum

Harp
Lydia Falconnier
Roseanna Shafer

† *concert mistress*
* *principal*

GUEST ARTISTS BIOGRAPHY

The internationally renowned Pipa virtuoso, **Ming Ke,** has appeared as a soloist with principal orchestras in China, Japan, Spain, and the United States to critical acclaim since her formal debut in 1985. Described in the *Cincinnati Enquirer* as a performer whose "performances sparkle with grace and expression," Ms. Ke is a master interpreter of traditional and contemporary music for the Pipa, a four-stringed Chinese chordophone whose history dates from ca. 200 BC.

A native of Nanjing, China, Ms. Ke studied at the Fine Arts College in Nanjing, graduating with a bachelor's degree in Pipa performance in 1982. Her professional studies on the Pipa were with the revered teachers Wang Fan-Di and Liu De-Hai. Additional studies were undertaken on the Zhong Ruan with Wang Zhong-Bing and the Qin with Cheng Gong-Liang. Following graduation from the Nanjing Fine Arts College, she taught aspiring Pipa students for ten years at the College while giving Pipa concerts on the Pipa and Ruan and orchestral performances with the principal orchestras in Shanghai, Jiangsu, and Hubei, China and Nagoya, Japan. Her achievements were further recognized with prizes in several Chinese music festivals and competitions.

Following a brief period in Barcelona, Spain, Ms. Ke settled in the United States with her family in 1993. Solo and orchestral appearances soon followed with performances in this country from Arizona to New York in festivals, universities, performing arts centers, and Chinese gatherings. Her appearances in her adopted city of Cincinnati have included numerous solo concerts as well as performances with the Cincinnati Symphony, Pops, and Chamber Orchestras under the batons of Erich Kunzel and John Morris Russell, each with resounding success as she performed solo and concerto literature arranged from traditional Chinese music to contemporary concertos.

Her recordings of traditional music for solo Pipa have gained much attention and preserve not only the literature but also her exquisite performances.

Keir Neuringer composes & improvises acoustic & electronic music, writes socio-political performance texts & essays, & creates interdisciplinary artworks, all with the aim of bringing audiences into a state of emotional & intellectual curiosity that meets the conditions for meaningful dialogue with, & transformation of, the culture at large. Over the last 25 years he has cultivated a personal & intensely physical approach to solo saxophone improvisation that honors & builds upon diverse music-making traditions. He also plays analogue electronics & farfisa organ, & sings & narrates text. He has been an active participant in the experimental music scenes in Krakow, The Hague, and Amsterdam, and currently lives in Central New York.

When not performing solo, Neuringer works with virtuoso bassist Rafal Mazur, experimental turntablist DJ Sniff, Dutch contemporary music group Ensemble Klang, & has performed with free improvisation legends Evan Parker & Mischa Mengelberg & electronic music pioneers Michel Waisvisz, Joel Ryan & Marek Choloniewski. He has released UNISON LINES (Not Two 2010) with Mazur as well as the cassette tape «Conquistadors» under his AFGHANISTAN project and two CDs under the moniker THE LOVE STORY.

"A drum-pounding prophet of doom, keyboard-playing last poet and sax marathonist."
- (Mechanical Forest Sound blog)

COMPOSER BIOGRAPHIES

Luciano Berio was born in Oneglia, Italy. After studies with Ghedini at the Milan Conservatory, he worked for the Italian Broadcasting Corporation from 1953 until 1960, when he founded the Studio di Fonologia and directed a concert series under its name. He has taught in America at Tanglewood, Mills College and Harvard University, and in Europe at Darmstadt and Dartington; from 1965 to 1971 he was a member of the composition faculty of the Juilliard School in New York. He ran the electro-acoustic department of IRCAM in Paris until 1980; in 1981 he founded tempo Reale, an institute for new music, in Florence. In 1982 he became Musical Director of the newly founded Regional Orchestra of Tuscany. In 1984 he was Artistic Director of the Maggio Musicale in Florence. In 1988 he became an Honorary Member of the Royal Academy of Music, London. He has also been awarded the prestigious Siemens Prize. Berio's compositions are performed regularly throughout the world.

Wolfram Buchenberg grew up in the Allgäu region of Bavaria, Germany. He studied composition with Professor Dieter Acker at the Hochschule für Musik und Theater in Munich. Since 1988 he has been an ensemble director and class piano teacher at the Hochschule. His compositional output includes solo works, orchestral pieces, and musicals, but he is most known for his choral works. He has composed several works for children's choirs.

Professor Buchenberg has received commissions from the Südtiroler Sängerbundes in southern Tyrol, for whom he composed the children's musical König Laurin und sein Rosengarten in 1999, and from the Münchner Gemeinde to compose a Mass for the dedication of the newly-built Herz-Jesu Kirche. Other commissions include works for the Limburger Dom, the Deutschen Chorwettbewerb 2002, and for Music Sacra International 2002. His works have been heard at numerous international competitions and festivals.

The music of **Yao Chen** strikes audiences with its innovative ways of bringing the musical traditions of East and West together and its poetic telling of the composer's innermost thoughts. While devoting himself mainly to the field of contemporary art music, Yao also experiments with other genres, writing music for films and theatre productions. Cross-cultural and cross-disciplinary concepts permeate his creative inspiration and compositional output, presenting his understanding of the value of new music in enlivening global contemporary cultures. These aesthetic pursuits and values have been realized within his recent representative works, such as *Two Poems* for chamber orchestra, *Jun* for Chinese pipa and double bass, the instrumental theatre piece *Paramita* for large ensemble. They not only demonstrate his talent in navigating situations covering a wide emotional spectrum and dramaturgical elements in music writing, but also manifest his versatility in structuring musical forms that embrace mixed instruments, musical languages and styles.

In recent years, his music has received a significant amount of recognition in many distinguished international arenas. His music has been performed by the St. Paul Chamber Orchestra, Orchestre National de Lorraine, Winnipeg Symphony Orchestra, Orchestra of St. Luke's, Pacifica String Quartet, Quatuor Diotima, eighth blackbird, Camerata Woodwind Quintet, Quintet of the Americas,Qilin Duet, New Fromm Players, Conundrum, TianYing Chinese Ensemble, Beijing New Music Ensemble, etc. Yao has collaborated with countless artists, including conductors Cliff Colnot and Rei Hotoda, Chinese pipa-players Yang Wei and Lan WeiWei, Chinese bamboo flutist Zhang Weiliang, Zheng player Yu-Chen Wang, double-bassist DaXun Zhang, sopranos Tony Arnold and Allison Angelo, flutist Denis Bouriakov, pianist Nareh Arghamanyan, and bayan-players Luo Han and Stanislav Venglevski. He has also received commissions, awards and fellowships from ASCAP, Radio France, Barnett Family Foundation Flute Competition, Leonard Bernstein Fund, Art Institute of Chicago & Silk Road Chicago Project, Pittsburgh Symphony Orchestra, TMSK Liu Tianhua Composition Competition, Greece International Composition Competition, Aspen Music Festival, ECU New Music Orchestra Composition Competition, Chinese Fine Arts Society International Composition Competition, Viacom-Sumner M. Redstone Foundation in China, Central Conservatory of Music, the University of Chicago, etc.

Yao embarked on his lifelong musical journey in the People's Republic of China. He received rigorous training in composition & and music theory at the prestigious Xinghai Conservatory of Music in Guangzhou and Central Conservatory of Music in Beijing, where he worked with the distinguished professors Cao Guangping, Yan Dong, Su Xia, Yao Henglu, and Gao Weijie. He has received Ph.D in music composition at the University of Chicago under the guidance of world-renowned composers Shulamit Ran and Marta Ptaszynska. He has lectured at the

University of Chicago and University of Illinois at Urbana-Champaign School of Music. He holds Honorary Associateship from The National Academy of Music.

René Clausen holds his undergraduate degree from St. Olaf College, and the master's and doctoral degrees from the University of Illinois. He has served as director of the Concordia Choir at Concordia College in Moorhead, Minnesota since 1986. He has composed works for high school and church choirs as well as more technically-demanding compositions for college and professional choirs. Clausen's compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence on a national basis.

Timothy Eshing was born on January 21st, 1988 in St. Louis, MO. He received his Bachelor's degree in music composition in 2010 from the Conservatory of Music and Dance in Kansas City, where his principal teachers were Chen Yi and James Mobberley. He is currently a composition major in addition to resident violist of the Graduate String Quartet at the University of Louisville.

Ryan Gaston grew up in a quiet Arkansan town and for his younger life found more comfortable company around the piano than around other children. He wrote his first compositions at age seven and has continued to write ever since. His forays into electronic music began at age fifteen with the purchase of his first synthesizer. Now a music composition major at Hendrix College, his output includes works for orchestra, jazz band, chamber ensembles, electronic media, and more. Ryan's influences include Messiaen, Ligeti, Roads, Subotnick, Zappa, and many others, whose music he promotes through Hendrix's newly-founded contemporary music ensemble. He is currently researching the aesthetic implications of synthesis techniques and is forming an electronic music lab for Hendrix College under the sponsorship of the school's Odyssey foundation.

Michael Gilbertson, a native of Dubuque, Iowa, studied at The Juilliard School and Columbia University. His notable teachers have included Samuel Adler, John Corigliano, Christopher Rouse, and George Tsontakis. His music has been performed by numerous American orchestras, including the San Francisco Chamber Orchestra, the Grand Rapids Symphony, and The Juilliard Orchestra. His music has earned wide recognition, receiving awards from ASCAP in 2006, 2007, and 2009, a major scholarship from the National Foundation for the Advancement in the Arts in 2006, a 2009 Charles Ives Scholarship from the American Academy of Arts and Letters, and the 2007-20078 Palmer-Dixon Prize, awarded by the Juilliard composition faculty for the most outstanding work composed by a student during the academic year.

Blake Henson, a native of Dallas, Texas, holds bachelor's and master's degrees in music theory and composition from Westminster Choir College in Princeton, New Jersey, and the Doctor of Musical Arts in composition from The Ohio State University. In 2010 he joined the faculty of St. Norbert College (Wisconsin), where he teaches comprehensive musicianship, sight-singing, orchestration, composition, and keyboard harmony.

Henson has received numerous commissions from numerous school, community, and professional ensembles, including Chanticleer, Westminster Choir, Kantorei, Williamson Voices, Anam Cara, Masterwork Chorus and Orchestra, The Thomas Circle Singers, and the New Jersey Chamber Singers. His choral works have been performed at ACDA National Conventions as well as by numerous All-State choirs. Dr. Henson's work as a composer and educator has awarded him multiple distinctions and recognitions, including a Pulitzer Prize nomination for his choral-orchestral work *The Good Fence* (an unstaged drama written in response to the terrorist acts on September 11th, 2001), Ars Nova's "Artist of the Year" award, and an Alumni Merit Award from his alma mater Westminster Choir College.

Born in Leverkusen in 1944, **York Höller** studied composition in Cologne with B. A. Zimmermann and Herbert Eimert, and piano with Alfons Kontarsky, as well as music education and musicology. He received important impulses from Karlheinz Stockhausen and Pierre Boulez, having frequently worked at Boulez's IRCAM institute

in Paris. His oeuvre encompasses an opera (*The Master and Margarita*, premiered in 1989 in Paris), orchestral works, chamber and piano music, as well as electronic and live-electronic compositions. From 1990 to 1999 he was artistic director of the Studio for Electronic Music of the West German Radio (WDR), and is currently Professor of Composition at the Cologne College of Music.

Höller attained international fame as a result of numerous performances throughout Europe and in the USA and number of CD releases of his works, and not least with his orchestral work *Aufbruch* (departure), which was mposed as a commission from the German parliament on the occasion of its departure from Bonn.

ng Jin studied composition at Beijing's Central Conservatory of Music. In 1990 he began his study in compoion at Syracuse University, and continued at the University of Cincinnati's College-Conservatory of Music, ere he received his doctorate. His teachers include Xiaogang Ye, Du Mingxin, Joseph Downing, Dan Godfrey, Hoffman, and Samuel Adler.

a composer he is intensely interested in the integration of Western and Eastern aesthetics. In *Pipa Dance*, comssioned and premiered by the Cincinnati Symphony Orchestra, the Chinese pipa and the Western orchestra gage in a dialogue, but maintain their distinct characters. In *Xipi*, an often-performed work for piano trio, the lationship between instruments and the juxtaposition and transformation of disparate musical ideas are the cus. One recent project is a series of pieces for a string quartet, each of which features a Chinese instrument. the *Second String Quartet* and in *The Rites of the River Gods* for trombone and percussion, the sense of space nd timing captures the influence of Eastern philosophy.

Ping Jin is currently a Professor at the Central Conservatory of Music in Beijing. He is also a tenured professor and Director of the Theory and Composition Program at the State University of New York at New Paltz, where he teaches composition, computer music, and counterpoint.

Described by the *New York Times* as possessing "fearless originality and [a] powerful voice," **Aaron Jay Kernis** has earned a reputation as one of the leading composers of his generation. His principal composition teachers included John Adams, Jacob Druckman, Morton Subotnik and Charles Wuorinen. Among his significant career achievements are a 1998 Pulitzer Prize for his second string quartet, musica instrumentalis, and the 2002 Grawemeyer Award for *Colored Field* for cello and orchestra.

Chris Kincaid is a junior composition student studying with Dr. Steve Rouse at the University of Louisville. Apart from music, his interests lie within twentieth century literature and speculative fiction. He also enjoys restoring his 1940s cape cod house with his wife Leslie and their cat, Walter.

Douglas Knehans has been the recipient of awards and honors from the American Music Center, the National Endowment for the Arts, the Australia Council Performing Arts Board, Yale University, the MacDowell Colony, Opera Australia, The National Symphony Orchestra, The Kennedy Center, Carnegie Hall, Meet the Composer and a host of others. He has been a guest lecturer in Composition and Electronic Music in Poland, Singapore, Australia, the United States and Canada and held fellowships in Kiev, Rome, Prague, Melbourne and Cracow. A graduate of Queens College, CUNY, Yale University and the Australian National University, Knehans has fulfilled commissions in virtually every medium from dance to opera, to radio, television, film and music for the concert stage in work praised by *The Washington Post* as music that is "beautiful" and "tells an exciting story;" by *The Miami Herald* as "wildly inventive;" and by *The Australian* as "brilliantly catchy and eerily bright." He wrote music to the short film *A Song of Air* which was invited to the prestigious *Une Certain Regard* section of the Cannes Film Festival and a score of others worldwide. His music to the PBS documentary *Animal, Vegetable, Mineral* was nominated for an EMMY Award. Knehans's music is available on ERM Media, Crystal Records, Move Records, New World Records and ABLAZE Records. In September of 2010 he was awarded third prize in the 1st International composers competition MUSICA RELIGIOSA 2010 in the Czech Republic for his *THREE PSALMS* for *a cappella* SATB choir. Knehans was recently selected as the OMTA 2013 Composer of the Year and teaches at the University of Cincinnati College-Conservatory of Music, where he is the Norman Dinerstein Professor of Composition Scholar.

A pioneer in the field of computer music, **Paul Lansky** was formally educated first at Queens College, then at Princeton University, and studied under such teachers as George Perle, Hugo Weisgall, Milton Babbitt, Earl Kim, and Edward Cone. He was the horn player for the Dorian Wind Quintet, and has worked for such schools as the Mannes School of Music, Swarthmore College, and Princeton University, as well as being visiting professor for several other universities. He has won several awards, including a Columbia-Princeton Electronic Music Center commission, National Endowment for the Arts Fellowship, and an American Society of Composers, Authors, and Publishers award, to name a few.

Lansky's music is primarily done for the computer. To this end, he has written his own software in order to write his music, and has received recognition for this program, called CMIX. In addition, as a major writer on music, he has been published many times in *Perspectives of New Music*, bringing him recognition as a theorist and writer.

The music of **Morten Johannes Lauridsen**, composer-in-residence of the Los Angeles Master Chorale from 1994-2001 and professor of composition at the University of Southern California Thornton School of Music for more than thirty years, occupies a permanent place in the standard vocal repertoire of the twentieth century. His seven vocal cycles and his series of sacred *a cappella* motets are featured regularly in concert by distinguished ensembles throughout the world. *O Magnum Mysterium*, *Dirait-on* (from *Les Chansons des Roses*) and *O Nata Lux* (from *Lux Aeterna*) have become the all-time best-selling choral octavos distributed by Theodore Presser, in business since 1783. From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer. His works have been recorded on over a hundred CDs, three of which have received Grammy nominations, including O Magnum Mysterium by the New York-based ensemble Tiffany Consort, led by Nicholas White, and two all-Lauridsen discs entitled Lux Aeterna by the Los Angeles Master Chorale, conducted by Paul Salamunovich, and Polyphony with the Britten Sinfonia, conducted by Stephen Layton.

In 2006, Lauridsen was named an "American Choral Master" by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts, the highest award given to artists and arts patrons by the United States government, from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

Japanese composer/conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and vice-president of the Tokyo Choral Association. He is resident conductor and artistic director of ten choirs. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir Vox Gaudiosa performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the "Robert Edler Prize for Choral Music," an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. He is frequent member of international juries at choral competitions.

English organist, choral conductor, and composer **Colin Mawby** received his earliest musical education at Westminster Cathedral choir school, where he assisted George Malcom at the organ from the age of 12. He studied with Gordon Jacob at the Royal College of Music, and also worked with Adrian Boult and Malcolm Sargent outside the College. He became Master of Music at Westminster Cathedral in 1961. In 1976 he moved to Dublin to become choral director at Radio Telefis Éireann, and later became artistic director of the National Chamber Choir of Ireland. He founded the RTÉ Philharmonic Choir in 1985. He has worked with many other music groups, notably the London Mozart Players, the Wren Orchestra, Pro Cantione Antiqua, the Belgian Radio Choir and the BBC Singers, and has performed before the Queen of England at St. Paul's Cathedral, President John F. Kennedy at Westminster Cathedral, and two Popes at St. Peter's Basilica in Rome.

Mawby has written extensively for choirs, often providing music for special occasions or at short notice. He has composed twenty-four masses, five song cycles, a large number of settings for choir, two children's operas, and a children's Christmas cantata.

Internationally renowned composer **Vaclav Nelhybel** was born on September 24, 1919, in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague (1938-42) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as composer and conductor with Swiss National Radio and became lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. Thereafter, he made his home in America, becoming an American citizen in 1962. After having lived for many years in New York City, he moved to Ridgefield and Newtown, Connecticut, and then, in 1994, to the Scranton area in Pennsylvania. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death on March 22, 1996, he was composer in residence at the University of Scranton.

A prolific composer, Nelhybel left a rich body of works, among them concertos, operas, chamber music, and numerous compositions for symphony orchestra, symphonic band, chorus, and smaller ensembles. Over 400 of his works were published during his lifetime, and many of his over 200 unpublished compositions are in the process of being published. Although Nelhybel wrote the majority of his works for professional performers, he relished composing original, challenging pieces for student musicians and delighted in making music with young players.

João Pedro Oliveira is one of the most prominent Portuguese composers of his generation. He studied organ performance and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize at the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. His music is played all over the world, and most of his works have been commissioned by Portuguese and foreign groups and foundations. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.

Rene Orth is a Bomhard Fellow currently pursuing a Master of Music degree in Music Composition at the University of Louisville, where she is a student of Steve Rouse. Her works have been featured by the Luna Nova Ensemble and the Rhodes College Women's Chorus. Awards and distinctions include the Louise and Ward Archer Award for Creativity (2007) and Finalist in the NITLE Composition Contest (2006). Her composition teachers have included Kryzsztof Wolek, Brandon Goff, and Bradford Cox.

After completing a recording internship with World Pathways Studios in Mendoza, Argentina, Rene earned a Certificate of Recording Arts from MediaTech Institute. She has since interned and worked at Maximedia Studios and Zion Gate Studios and continues to work as a freelance Recording Engineer and Sound Designer.

She holds a BA in Music with emphases in Composition and Piano Performance from Rhodes College, where she was the Gladys Cauthen Concerto Winner (2006) and awarded the Ruth Moore Cobb Award in Instrumental Music (2006).

John Ritz is a composer, improviser, experimental music performer, and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists to explore intersections between the arts and the sciences. His concert music focuses particularly on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. He has received commissions from the Nouvel Ensemble Moderne, the 21st Century Piano Commission Competition, Duo Velocities percussion duo, and choreographers Justin Jacobs and Jennifer Medina, among others.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Steve Rouse holds among his awards a Rome Prize, a three-year Meet The Composer residency, a National Endowment for the Arts Composition Fellowship, and both the Hinrichsen and Ives prizes from the American Academy and Institute of Arts and Letters. He is included in the recent millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition (2000).

Rouse's compositions have been recorded for the Telarc, Delos, Summit, and Centaur labels, among others. His music is published by C. F. Peters, Manhattan Beach Music, Lauren Keiser Music Publishing, and Primal Press. Rouse's works have been performed and heard in airplay around the world.

In 1988 Rouse joined the faculty of the University of Louisville, where he is Professor of Music Composition.

American composer and conductor **Steven Sametz** holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany. He is the Ronald J. Ulrich Professor of Music and director of the Lehigh University Choral Arts. He also serves as Artistic Director for the Princeton Singers and is the founding director of The Lehigh University Choral Composer Forum, a summer course of study designed to mentor emerging choral composers.

Dr. Sametz's recent guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Music Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. His in time of appears on the recent Grammy award-winning CD by Chanticleer, Colors of Love, and his work may be heard on six other Chanticleer CDs and numerous Lehigh University Choir recordings. Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council on the Arts, and the Santa Fe music festival, creating new works for Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in continental Europe, England, China, Korea, Japan, Australia, Latin America, and South Africa. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, Earplay, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He has given masterclasses at the Cleveland Institute of Music, the University of California, Santa Barbara and Yonsei University (Seoul, South Korea). His music is recorded on several labels, including Centaur (which has issued two CDs devoted to his chamber music, *Witnesses of Time* and *Spiky Epiphanies*), Summit, Coronet, KCM, Arizona University Recordings and Crystal Records. A native of Texas, Marc Satterwhite is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He taught in Indiana, Michigan, and Texas before coming to the University of Louisville, where, besides his teaching responsibilities, he is director of the Grawemeyer Award for Music Composition. He was the winner of the University of Louisville President's Award for Outstanding Scholarship, Research, and Creative Activity in 2002. For more information see www.MarcSatterwhite.com.

Minnesota native **Arden Skoglund** has been composing and arranging solo piano works since childhood and vocal works since the age of 16. He received a full scholarship to play basketball at Valparaiso University, where

he began his music education degree. He transferred to Minnesota State University in Mankato in 2007, where he studied composition with David Dickau, and graduated in 2009 with a degree in vocal music education. He is currently Director of Music and Worship at Evangelical Free Church of the Palouse in Pullman, WA and is teaching piano, voice, and composition and learning to be a piano technician.

oncerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, rgentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful recision" (Chris Woodruff, USA). Also a composer, the *New York Times* cited his work as, "vivid, driven music." is music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku akuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as chard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University Louisville President's Award for Outstanding Scholarship, Research and Creativity, his work has also been cognized through fellowships and commissions from the Barlow Endowment, the National Endowment for e Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University Louisville, where he directs the Wind Ensemble and New Music Ensemble.

ulitzer Prize-winning American composer **Steven Stucky** studied composition at Baylor University and Cornell University with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. His extensive catalogue of compositions ranges from large-scale orchestral works to a cappella miniatures for chorus, an eight-minute work for five percussionists, solo piano pieces, and music for such ensembles as piano quartet, string quartet, wind quintet, voice and piano, and saxophone and piano. He is also active as a conductor, writer, lecturer, and teacher. He was appointed Composer in Residence with the Los Angeles Philharmonic by André Previn in 1988, and continues today the longest such association between an American orchestra and a composer. The composer is host of the New York Philharmonic's acclaimed "Hear & Now" pre-concert programs, introducing important works and premieres to Philharmonic audiences. Mr. Stucky was the featured composer for the 2007 University of Louisville New Music Festival.

Pianist, musicologist, and composer **Roelof Temmingh** was born in Amsterdam. His family emigrated to South Africa in 1958, settling near Cape Town. He studied composition with Gideon Fagan at the University of Cape Town, where he received his master's degree in composition in 1970. After working for short periods as a university lecturer in Port Elizabeth and Pretoria, he was appointed first as a lecturer and then professor in musicology and composition at the University of Stellenbosch in 1973. He completed his doctorate at the University of Stellenbosch in 1976.

Temmingh's early compositions were largely avant-garde works, showing a strong influence of Ligeti. Since the mid-1980's he has turned to a more conventional compositional style. He has composed three operas and various choral works, including his *Kantorium*, which won the Helgaard Steyn award in 2006.

Zach Thomas is currently working towards his M.M. in Music Theory at the University of Louisville, with strong interests in multimedia, composition, music cognition, and music technology. He studies composition with Dr. Krzysztof Wolek and focuses mainly on electroacoustic works with live electronics. His electronic composition software is written in Max/MSP and is often concerned with convolution, granular synthesis, and generative processes. Zach also improvises regularly around Louisville with Timothy Eshing and various other performers.

Matthew Tommasini is a nationally recognized composer of expressive and engaging music. Awards for his work include the Charles Ives Scholarship from the American Academy of Arts and Letters, first prize in the ASCAP/SCI Commission Competition, two ASCAPlus Awards, and grants from the ASCAP Foundation's Leonard Bernstein Fund, the Puffin Foundation, Ltd., and the American Music Center's Composer Assistance Program (CAP). His work *Three Spanish Songs* (for soprano and chamber wind ensemble) was commissioned by Michael Haithcock and the University of Michigan Symphony Band and awarded the ASCAP/CBDNA Frederick Fennell Prize. The work will soon be published as part of the Donald Hunsberger Wind Library by Alfred Publishing.

Mr. Tommasini has been commissioned by the New York Youth Symphony, the Milwaukee Ballet, ASCAP/SCI, the University of Michigan Symphony Band, and the Detroit Chamber Winds and Strings/Oberlin Conservatory/ University of Michigan Consortium. His New York Youth Symphony commission piece *Torn Threads Rewoven* was premiered at Carnegie Hall and reviewed in the *New York Times*. In addition, his works have been performed at the American Composers Orchestra Underwood Reading Sessions, the Riverside Symphony Reading Sessions, and by the Ann Arbor Symphony.

Matthew Tommasini received his BA degree in composition from UCLA, where he studied with Paul Chihara and Ian Krouse. He received his MA and DMA degrees from the University of Michigan where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers. Mr. Tommasini is a member of ASCAP.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo and Muir quartets, soloists Evelyn Glennie, Carol Wincenc, David Shifrin, John Browning, and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). Tower studied piano and composition at Bennington College and Columbia University. Her earliest works were serial in concept, but her music soon developed the lyricism, rhythmic drive, and colorful orchestration that characterize her subsequent works. She co-founded the Da Capo Chamber Players in 1969 as pianist — its accolades included the 1973 Naumburg Chamber Music Award — but also wrote several well-received pieces for the ensemble. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her music is published by Associated Music Publishers.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/ collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition, is a Programming Committee Member of the Warsaw Autumn Festival and serves as a Director of the University of Louisville New Music Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, his daughter Keira and a wannabe plumber and full-time drain inspector, the ever-loquacious cat Arya.

Happy to be back at least for a while, **James Young** received his Masters of Music in Composition from the University of Louisville in 2010, where he studied with Krzysztof Wolek and Steve Rouse, playing, at times, the bassoon for Kimcherie Lloyd. He is currently working on his DMA at the Peabody Institute in Baltimore under the guidance of Michael Hersch.

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Unsuk Chin, Michael Colgrass, John Corigliano, Sebastian Currier, Tan Dun, Donald Erb, John Harbison, Karel Husa, Aaron Jay Kernis, Libby Larsen, Peter Lieberson, György Ligeti, Shulamit Ran, Kaija Saariaho, Steven Stucky, Augusta Read Thomas, Joan Tower, George Tsontakis, Chinary Ung, Ellen Taaffe Zwilich, Per Nørgård, and many others.

Composition students at the University of Louisville School of Music present several concerts of their own new works each year, performed by students and faculty of the school. Every student composer concert is professionally recorded, and participating student composers receive a free copy of concert CDs. About every two years a compilation CD is produced from these recital recordings. The most recent editions are the *Premiere Collaborative* CD featuring Trio Arsenal and *Double Stuff 2010*.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. University of Louisville composition graduates secure positions in some of the nation's finest graduate programs. They are often accepted into programs of choice, and many receive financial aid in the form of teaching assistantships, fellowships, or scholarships. Recent graduates have excelled in such composition programs as the Eastman School of Music, the University of Missouri-Kansas City, the University of Maryland,

the University of Michigan, SUNY-Buffalo, the University of Texas at Austin, University of Minnesota, the Peabody Institute, Arizona State University, the Royal Academy of Music in London, and many others.

For more information, including faculty bios and more online audio samples, visit: http://louisville.edu/music/composition

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

Jamey Aebersold Quartet

Bird Recital Hall

January 4, 2011 7:00pm

(no program)

University of Louisville School of Music
Convocation
Thursday ~ January 20, 2011 ~ 3:00 pm
Comstock Concert Hall

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# *A Recital of American Song*
***by***
***Emily Albrink, soprano***
***Nancy Albrink, piano***

*Program*

I am in Need of Music *text, Elizabeth Bishop*
This Heart that Flutters *text, James Joyce*
Bright Cap and Streamers *text, James Joyce*
On Music *text, Ben Moore*
Ben Moore (b. 1960)

*from* **Too Few the Mornings Be** *texts, Emily Dickinson*
Too few the mornings be
If all the griefs I am to have
This is my letter to the world
Bee! I'm expecting you
Will there really be a morning?
Ricky Ian Gordon (b. 1956)

*from* **Figments** *texts, Alice Wirth Gray*
Gravity
Why We Have Cats
The Poetry of Sausages: Morcilla
Daron Hagen (b. 1961)

*from* **Natural Selection** *texts, Gini Savage*
Creation
Animal Passion
Indian Summer - Blue
Joy Alone (Connection)
Jake Heggie (b.1961)
~~~~~

A native of Louisville, **Emily Albrink** is a soprano whose young career already sports esteemed collaborations with venerable composers and conductors such as James Levine, Robert Spano, Marin Alsop, Jake Heggie, and Ben Moore. A 2010 alumna of the Domingo-Cafritz Young Artist Program at the Washington National Opera, Ms. Albrink began the 2010-11 season in October with her Kentucky Opera debut as Adina in *L'Elisir d'Amore*, followed by *Messiah* with the Indianapolis Chamber Orchestra. In February, Ms Albrink returns to the Baltimore Symphony Orchestra as Pamina in *Die Zauberflöte*, conducted by Alsop. Among Albrink's other upcoming engagements are a debut performance at Alice Tully Hall where she will sing *Knoxville Summer of 1915* with the Philharmonic Orchestra of the Americas, and Evvy in the U.S. premiere of *Death and the Powers* with the American Repertory Theater and the Chicago Opera Theater. For the past twelve years Ms Albrink has studied with Edith Davis Tidwell and is always grateful for her constant support.

Pianist, **Nancy Albrink**, a native of South Carolina, came to the University of Louisville to study with artist in residence, Lee Luvisi, and completed the MM in piano in 1977. Teaching experience includes the Uof L Preparatory Department, teaching assistant at Uof L for Lee Luvisi from 1988 until his retirement, and founder and artistic director of the Academy of Music at St. Francis since 1997. Collaborations with Emily Albrink include recitals in Louisville, South Carolina, Michigan, New York City, and programs for duos include SongFest, the Schubert Institute in Baden bei Wien, and master classes and performances in Amsterdam with Rudolf Jansen, Robert Holl, and Elly Ameling.

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Nancy and Emily will be presenting this recital in San Francisco as part of the Music at Meyer Recital Series at Temple Emanu-EL this coming Monday.
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Daron Hagen - Figments
texts by Alice Wirth Gray

Gravity
After the San Fernando earthquake my sister told me:
I don't know what it means but all the Dostoyevsky
Fell off the shelf while the Tolstoy stayed put.
That is not to alow at all Tolstoy was the better writer:
But that earthquakes lack taste or that it is a positive
Good to fall off shelves, or that Tolstoy's higher in *avoir du pois,*
Or that the epicenter was closer to Dostoyevsky's end of the shelf.
We must keep this information from the enemy to ourselves.
We're two women who'll do anything for Feodor.

Why We Have Cats
That bitch, the woman who loved next door,
Took it on the lam to Arizona and left five cats.
Don't tell me she took two cats, a dog,
And two kids because she left five cats.
If nobody wants them, they're going to the pound
Because I can't stand them hanging around crying for hunger,
Having no place to go.
What did she think life was: a Learning Experience?

The Poetry of Sausages: Morcilla
Flesh and blood, raisins, walnuts,
pine nuts, wine, pepper, cinnamon, salt,
all the ingredients of a fine day,
little tripes stuffed to bursting with sunshine,
stewed in a thick black wine.
We under we care not which tree,
Olive, almond, other, eat slices of blood sausage
And drink more thick wine.
Nuts crushed with honey, strong with thyme
Are only some of the sweets to come.
I knew a woman who loved a boy:
They planned to sit under a pistachio tree
And love each other forever,
But she married a carpenter with a penchant for philosophy.
He beat her when unoccupied by Nietzsche or beveling.
Despite this she insisted Bach is superior to Mozart
Because Bach more consistently praised God.
I forget the rest, but her abandoned choice was best:
The one I pursue with you.
For us the songs of the sausage, the sun, the tree, the wine, do fine.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

2011

Honor Choir Festival

Dr. Kent Hatteberg, *Conductor*

Bomi Lee, *Accompanist*

with the

University of Louisville

Collegiate Chorale

Margaret Comstock Concert Hall
Monday, January 24, 2011
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

PROGRAM

COLLEGIATE CHORALE

Lobet den Herrn, alle Heiden (BWV 230) — Johann Sebastian Bach (1685 - 1750)

Bomi Lee, *harpsichord*
Eli Raines, *cello* Felix Borges, *bass*

Psalm 43: Richte mich, Gott — Felix Mendelssohn (1809 - 1847)

Salve Regina — Herbert Howells (1892 - 1983)

Erin Keesy, *soprano*

Wiigen-Lied (Wie ein Kind) — Per Nørgård (b. 1932)

Lydia Cox & Phillip Morgan, *soloists*

Long Road — Ēriks Ešenvalds (b. 1977)

Quisiera — Roberto Valera (b. 1938)

Cert'nly Lawd(1984) — trad. spiritual, arr. Moses Hogan (1957 - 2003)

Phillip Morgan, *soloist*

HONOR CHOIR

Sing Unto God (Judas Maccabaeus) — George Frideric Handel (1685 - 1759)

Bomi Lee, *accompanist*

Bogoroditse Devo, raduisya (All-Night Vigil) — Sergei Rachmaninoff (1873 - 1943)

Abendlied (Op. 69, No. 3) — Josef Rheinberger (1839 - 1901)

Tota pulchra es	Ola Gjeilo (b. 1978)
Jagdlied (Op. 59, No. 6)	Felix Mendelssohn (1809 - 1947)
Ritmo	Dan Davison (b. 19??)

Bomi Lee, Ethan James McCollum, *pianists*

Didn't My Lord Deliver Daniel	arr. Stacy V. Gibbs (b. 1962)

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

School	Director
Atherton High School	Nan Tate
Ballard High School	Noel Weaver
Breckinridge County High School	Kathy Tabor
Bullitt Central High School	Rodney Stults
Central High School (Louisville)	Ben Williams
Christian Academy of Louisville High School	Lindsay Buege
Eastern High School (Louisville)	Lori Knapke
Fairdale High School (Louisville)	Kristi Schmidt
Franklin County High School	Raye Hurley
Harlan Independent School	Marybeth Christman/Marilyn Schraeder
Henry County High School	Russell Cooper
Jeffersontown High School (Louisville)	Tamara Stewart
Jeffersonville High School	Leslie Rajchel
Lafayette High School	Ryan Marsh/Laura Howard
Lexington Catholic High School	Adam Becken
Louisville Male Traditional High School	Mary Muse
New Albany High School	Linda DeRungs
North Bullitt High School	Adrianne Blair
Saint Xavier High School	Rick Knoop
Sacred Heart Academy	Jill Schurman
Shelby County High School	Frances Fonza
South Oldham High School	Justin T. Romney
Spencer County High School	Natalie Hall
West Jessamine High School	Jessica Slaton
Western Hills High School	Tiffany Marsh

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Sabrina Wellendorff

Soprano II
Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy+
Angela Stephens*

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Dan Box
Robert Carlson
Bradley Detro
Christopher R. Kent*+
Nick Peak
John Sida
GeoffreyWallace
Andrew Wheaton
Trevor Zwick

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+
Na-Rae Lee*
Claire Mosley
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton*
Vicky Lubbers
Carlisle Schoner*
Aryauna Stull
Amber Whittaker

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Austin Echols+
Shane Nelms
Nick Pappe
Mason Stewart

+section leader
**graduate student*

Honor Choir 2010

Soprano

Claire Butler, Sacred Heart Academy
Bailey Carter, Louisville Male Trad. HS
Brittney Cassidy, Henry County HS
Madeline Cole, Christian Academy-Lou
Stephanie Cole, Harlan Independent School
Hanna Crooks, Sacred Heart Academy
Kaylie Crum, Louisville Male Trad. HS
Danielle Curtsinger, Spencer County HS
Morgan Darby, Western Hills HS
Ellie Delap, Jeffersonville HS
Kelsey Duncan, Jeffersonville HS
Kirsty Dunn, Fairdale HS
Shelby Fox, Bullitt Central HS
Chelsie Griffin, Louisville Male Trad. HS
Anastasia Hamilton, Atherton HS
Jeannie Hankins, Atherton HS
Krista Heckmann, Sacred Heart Academy
Taylor Hollar, Henry County HS
Alexandra Jennings, Eastern HS
Jasmine Johnson, Lafayette HS
Kaci Kays, North Bullitt HS
Lexi Lancaster, Sacred Heart Academy
Abby Lewis, Shelby County HS
Jody McCaffery, Ballard HS
Kailey Marshall, Lafayette HS
Kaelan Marston, Shelby County HS
Audrey Millard, Christian Academy-Lou
Amanda Morrison, New Albany HS
Noel Moutardier, Bullitt Central HS
Katelyn Olsen, South Oldham HS
Christina Precious, Ballard HS
Christen Profancik, South Oldham HS
Jordan Rodeghier, Jeffersonville HS
Ali Serrano, Eastern HS
Caroline Simpson, Lexington Catholic HS
Abbie Walker, New Albany HS
Kalynn Walls, Bullitt Central HS
Dina Wherthey, Ballard HS
Anna Whitaker, Harlan Independent School
Brandy Wisner, Fairdale HS
Catherine Wright, Lexington Catholic HS

Alto

Abbey Abraham, Harlan Independent
Mary Beth Blackburn, Eastern HS
Brittany Biram, Shelby County HS
Emily Blake, Lexington Catholic HS
Chelsea Clem, Harlan Independent
Emily Dalton, Lexington Catholic HS
Morgan Doss, Harlan Independent
Anna Easter, Fairdale HS
Tasha Fee, Harlan Independent
Amber Graves, Bullitt Central HS
Makalah Graves, Spencer County HS
Jennifer Hall, Spencer County HS
Scout Hardin, Eastern HS
Shian Jordan, Sacred Heart Academy
Allie Kelbel, Lexington Catholic HS
Megan Laffoon, Christian Academy-Lou
Paige McCord, Christian Academy-Lou
Wendy McDowell, New Albany HS
Tayler McNickle, Lafayette HS
Zoe Manring, New Albany HS
Brandy Marcum, Fairdale HS
Katelyn Martin, Henry County HS
Shelby Osbourne, North Bullitt HS
Elayne Parrish, Ballard HS
Kaylee Ratliff, Breckinridge County HS
Amanda Ricketts, Sacred Heart Academy
Cortnie Seadler, South Oldham HS
Anita Shanker, Western Hills HS
Maggie Smith, Ballard HS
Brittany Stewart, North Bullitt HS
Rachel Walcott, Jeffersonville HS
Bailey Walker, South Oldham HS
Machala Wells, Shelby County HS
Elizabeth Zoeller, Western Hills HS

Tenor

Sean Abrams, Fairdale HS
Austin Allen, North Bullitt HS
Kristofer Anderson, Atherton HS
Vernon Baker, Henry County HS
Evan Carroll, Jeffersonville HS
Chase Cunningham, Christian Acad.-Lou
William Currie, Spencer County HS
Bobby Deason, Jeffersonville HS
Jacob Endris, St. Xavier HS
Skylier Hockensmith, Western Hills HS
Kelsay Jones, Christian Academy-Lou
Cole McGuire, Henry County HS
Joseph McMullen, Lexington Cath. HS
Isaac Meisner, South Oldham HS
Keith Menser, South Oldham HS
Tyler Mercer, Breckinridge County HS
Andrew Miller, Lafayette HS
David Miller, Eastern HS
Houston Miller, North Bullitt HS
Damon Pulliam, Western Hills HS
Taylor Ragg, Harlan Independent School
Austin Ryan, Lexington Catholic HS
William Ryan III, St. Xavier HS
Max Smith, Ballard HS
Sam Soto, New Albany HS
Raru Steadmon, Lou. Male Trad. HS
Nick Teale, Atherton HS
Cole Taul, Breckinridge County HS
Daniel Varghese, St. Xavier HS
Will Whalen, Lafayette HS
Shane Williams, Jeffersontown HS

Bass

Christopher Bartlett, St. Xavier HS
Raphael Chou, Atherton HS
Clay Finnesand, Christian Academy-Lou
Jonathan Gentry, North Bullitt HS
Joshua Gilley, New Albany HS
Steven Guenthner, St. Xavier HS
Dylan Harrison, West Jessamine HS
Billy Jenkins, Ballard HS
Nick Johnson, Franklin County HS
David Kane, New Albany HS
Erik Kolehmainen, Spencer County HS
Tyler Krebs, Fairdale HS
Dylan Lanham, Jeffersontown HS
Will Linder, Eastern HS
Ramsay Mandeel, Shelby County HS
Sean Metcalf, Ballard HS
Jeffrey Mitchell Jr., Central HS
Anthony Newton, St. Xavier HS
Josh Reeves, South Oldham HS
Charles Rison, South Oldham HS
Michael Robb, Christian Academy-Lou
Kyle Sewell, Western Hills HS
Jared Sizemore, Harlan Independent School
Bailey Sommer, Eastern HS
Nick Sudduth, Western Hills HS
Ethan Tomlinson, St. Xavier HS
Zach White, Louisville Male Trad. HS
William Winter, North Bullitt HS

Upcoming Choral Events at the University of Louisville

January 29, 2011: All-State Choral Rehearsal for high school students
February 8, 2011: Pre-KMEA concert featuring Noe Middle School 7th/8th grade choir, Eastern High School String Orchestra, UofL Collegiate Chorale
February 11, 2011: Collegiate Chorale performs at KMEA
February 18, 2011: 8th Annual Comstock Chamber Choir Competition
March 5, 2011: Middle School/High School Solo/Ensemble Contest
March 6, 2011: Collegiate Chorale/University Chorus Concert-graduate recital
March 7, 2011: Collegiate Chorale/Cardinal Singers Concert
March 8-12, 2011: Collegiate Chorale at ACDA Natl. Convention, Chicago, IL
April 10, 2011: Chorale, University Chorus concert-graduate recitals
April 14, 2011: Concert Band, Cardinal Singers concert
May 11-12, 2011: State High School Choral Festival
June 1-20, 2011: Cardinal Singers tour to Germany, choral competitions at Harmonie Festival, Marktoberdorf Chamber Choir Competition, Mainhausen 9th International Choir Days

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Matthew Butterfield, *conductor*

Student of Kimcherie Lloyd

with the

University Symphony Orchestra

Graduate Conducting Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
January 30, 2011
7:30 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

End Titles (To a Non-Existent Western) — Brad Ritchie (b. 1983)

Piano Concerto No. 1 in D Minor, Op. 15 — Johannes Brahms (1833-1897)
I. Maestoso

Andrew Jones, *soloist*
Winner, 2010 Community Music Program Concerto Competition

INTERMISSION

Overture to *Il Barbiere di Siviglia* — Gioacchino Rossini (1792-1868)

Appalachian Spring — Aaron Copland (1900-1990)
Ballet for Martha

PROGRAM NOTES

End Titles (To a Non-Existent Western)

Brad Ritchie
(b. 1983)

End Titles began in April of 2008 as my final project for the Master's certificate in Scoring for Motion Pictures and Television at The University of Southern California. This assignment was the last full orchestral assignment for a recording session at Warner Brothers Studios. I chose some footage from the movie *A River Runs Through It* – nature shots, mostly – with the purpose of starting with a "blank canvas." After her initial hearing of the piece, Ms. Lloyd suggested that I flesh it out into a concert orchestral work (it was only one minute and 30 seconds in length at that time). After an initial reading with the USO in the spring of '09 and a recent second round of revisions, I arrived at the version you hear presented today, which is around 8 minutes in length.

The title *End Titles* comes directly from film music jargon. When end credits are shown in a film, the music is not generally new music. Rather, highlighted musical themes from the movie are strung together into a little suite. Using this concept for this "movie" I have composed a main theme, love theme, and a hoedown all coming to an end with a return of the main theme.

Although this piece is without a doubt rooted in film music, it is my hope that it will stand alone in the concert hall. Instead of a movie screen showing the pictures, the audience members are encouraged to do that in their heads – I supply the music, you supply the picture!

Grounded in traditional tonal language, I enjoy writing those "schmaltzy" romantic lines, but I had fun composing my version of a hoedown. My goal has always been to have listeners leave the movie theater or concert hall humming the tunes...

Brad Ritchie grew up in southern Indiana and is a graduate of the UofL School of Music and The University of Southern California's Thornton School of Music. In 2006, his score for *Perspective* won an Emmy award for music composition/ underscore. Brad spent several years working and living in Hollywood during which time he wrote music for a number of independent features in addition to working on *LOST, Fringe,* and various other projects. He is currently freelancing as a composer/arranger in addition to slaving away at the School of Music as the Engineering Stage Technician.

Piano Conerto No. 1 in D Minor, Op. 15
I. Maestoso

Johannes Brahms
(1833-1897)

As a child, Brahms was a prodigy at the piano. People would comment on the orchestral approach he had to his playing. His good friend, Robert Schumann noticed this about the twenty-year-old when he first went to visit. As Brahms played his own music, Schumann commented thus:

Sitting at the piano, he began to disclose wonderful realms to us. We were drawn

into more and more magical regions. Besides, he proved to be a player of genius, transforming the piano into an orchestra of lamenting and loudly jubilant voices. There were sonatas or rather veiled symphonies; songs, the poetry of which would be understood even with words,... string quartets, and every work so different from the others that it seemed to stream from its own individual source. And then he seemed to unite them all into one surging stream, its vast waves plunging down a great waterfall, overarched by a peaceful rainbow and accompanied by voices of nightingales as butterflies played about the banks.

With all the praise Johannes Brahms was given throughout his early years he still lacked confidence in his compositional skills. What was intended to be his first symphony actually became his D-minor Piano Concerto. The work first began as a sonata for two pianos in 1854, and Brahms brought it to show to Clara Schumann. She later wrote: "It struck me as quite powerful, quite original, conceived with great breadth and more clarity than his earlier things."

However, by June of that year he was uncertain about the instrumentation chosen, declaring that "two pianos are really not enough for me". Then, Brahms had the fortune of listening to Beethoven's monumental *Ninth Symphony*. Now, although twenty-two years would go by before Brahms would compose a symphony, the idea of writing such a work remained with him. Soon, the young twenty-two-year-old Brahms began reconstruction on his sonata for two pianos into a symphony. While working on the symphony however, the sonority of the piano remained with him. A concerto for piano and orchestra seemed to be the best answer. The first two movements were turned into the *Maestoso* and the *Adagio* of the concerto. The third movement that was the movement to the sonata became the chorus, "Behold all Flesh," in his *Eine Deutches Requiem*.

Eventually, a finale was created and the first version was ready sometime around 1858. The concerto was premiered on January 22, 1859 in Hannover, with Joseph Joachim conducting and Brahms as soloist. The performance went well. The performance that took place five days later in Leipzig went disastrously. Brahms wrote to Joachim about the audiences' reaction:

No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration... I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes? For all that, one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different.

How right the young Brahms was about his work. Over 150 years after its premiere, the *D minor Piano Concerto* has become a staple of the symphonic-concerto repertoire, enjoyed by audiences worldwide.

The first movement, *Maestoso*, is in sonata form, with an orchestral introduction, exposition, development, recapitulation, and a coda. It is a rather large movement, lasting anywhere from twenty to twenty-five minutes. It opens *fortissimo* in the French horns, timpani, violas, and basses. The first violins and celli introduce the concerto's first theme, with sharp accents and noisy trills. The second theme is in

sharp contrast to the more aggressive first. The long strand of this gentle, rocking figure melody leads to a series of episodes through the work, and we later hear the return of the main theme.

Overture to *Il Barbiere di Siviglia*

Gioacchino Rossini (1792-1868)

The famous Italian, operatic composer Gioacchino Rossini was widely known for his ability to compose works at an amazing speed. He simply wrote as fast as his pen would go. His opera, *Il barbiere di Siviglia*, took no more than three weeks to compose.

Rossini's overture to *Il barbiere* is one of his most well known works. Many have often stated how the music directly relates to the music and dramatic action in the opera itself. However, this particular overture was set to two "serious" operas before the comic opera *Il barbiere*.

The overture was originally intended for Rossini's serious opera, *Aureliano in Plamira* and premiered at La Scala of Milan in 1813. Rossini enjoyed the overture so much that he decided to use the overture in another serious opera he composed, *Elisabetta, Regina d'Inghilterra*. Later, he composed a new opera, *Almaviva, (The useless Precaution)*. This was what we now know as the *Barber of Seville*. The original overture for this opera was lost. Rossini, always recycling his older works into newer ones, used his overture to *Aureliano in Palmira*. The piece stuck.

The overture begins with two loud chords, followed by a motive that is more hesitative in nature. At the *Allegro vivace*, the main part of the overture, the first theme is heard in the first violins and piccolo. The second theme that follows has a wonderful lilt that is played in the oboes. Then begins Rossini's famous crescendo. The composer had a habit of creating long, exhilarating crescendi. They begin in a whisper and rise to a flashing storm of sound.

While none of the music in the overture is heard throughout the opera, it is successful in providing a feeling of nervous anticipation for the action that later occurs.

Appalachian Spring
Ballet for Martha

Aaron Copland (1900-1990)

Aaron Copland's work *Appalachian Spring*, originally began as a composition for a small chamber orchestra consisting of flute, clarinet, bassoon, piano, two first violins, two second violins, two violas, two celli, and one string bass. Copland arranged an *Orchestral Suite* from his ballet and the New York Philharmonic, with Artur Rodzinski conducting, premiered the work. Copland wrote in a program note that described the genesis of the ballet:

> *The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano variations as background for a dance composition entitled Dityramb. I remember*

my astonishment, after playing the Variation for the first time at a concert of the League of Composer, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and esthetically abstruse a composition. I might add, as further testimony, that Miss Graham's Dithyramb was considered by public critic to be just as complex and abstruse as my music.

Ever sine then, at long intervals Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall Festival of the Coolidge Foundation in Washington, and commissioned three composers – Paul Hindemith, Darius Milhaud and myself – to compose scores especially for the occasion.

After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. I began work on the music of the ballet in Hollywood in June 1943, but didn't complete it until a year later in June 1944, at Cambridge, Mass.

The premiere took place in Washington a year later than originally planed – in October 1944. The principal roles were danced by Miss Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the architectural setting. Edith Guilfond supplied the costumes, Louis Horst conducted. Needless to say, Mrs. Coolidge sat in her customary seat in the front row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

The title Appalachian Spring was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, thought the ballet seems to bear no relation to the text of the poem itself.

Copland also included a program note for the concert premiere of the Suite that listed sections of the ballet:

1. Very slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of unison strings in A-major arpeggios starts the action. A sentiment both exalted and religious gives the keynote to this scene. [The principle theme of this section, and indeed of the entire ballet, is hinted several times before it takes on this typical form in a gleaming trumpet sound].
3. Moderate. Duo for the Bride and her Intended – scene of tenderness and passion.
4. Quite fast. The revivalist and his flock. Folksy feelings – suggestions of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very slowly (as at first). Transition scenes reminiscent of the introduction.
7. Calm and flowing. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by

a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrew, and published later under the title *The Gift to be Simple.* The melody I borrowed and used almost literally is called "Simple Gifts."

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.
And when we find ourselves
In the place just right
'Twill be in the valley
Of love and delight.
When true simplicity is gain'd
To bow and to bend we shan't be asham'd
To turn, turn will be our delight,
'Till my turning, turning we come round right.

8. Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed, prayer-like passage. We hear a last echo of the principal theme sung by a flute and solo violin. The close is reminiscent of the opening music.

Appalachian Spring is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, kettledrums, xylophone, snare drum, bass drum, cymbals, tabor (long drum), claves, woodblocks, glockenspiel, triangle, harp, piano, and strings.

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73rd Season
Three Hundred Forty-Third Concert
of the Society

Shanghai Quartet

Weigang Li & Yi-Wen Jiang, *violins*
Honggang Li, *viola*
Nicholas Tzavaras, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, January 30, 2011
3:00 P.M.

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Program

Quartet in A Minor, Op. 41, No. 1 (1842)* — Robert Schumann (1810-1856)
- Introduzione: Andante espressivo - Allegro
- Scherzo: Presto - Intermezzo
- Adagio
- Presto

Quartet No. 3 (2008)* — Krzysztof Penderecki (b. 1933)
Leaves from an Unwritten Diary

String Quartet No. 3 by Krzysztof Penderecki was commissioned by Peak Performances, Montclair State University, New Jersey and Modlin Center for the Arts, University of Richmond, Virginia for the Shanghai Quartet in honor of its 25th Anniversary and Krzysztof Penderecki's 75th Birthday. The Shanghai Quartet expresses its gratitude to Montclair State University for generously underwriting the major portion of this commission. Krzysztof Penderecki received the 1992 Grawemeyer Award for Music Composition.

Intermission

Quartet No. 6 (1939) — Béla Bartók (1881-1945)
- Mesto - Vivace
- Mesto - Marcia
- Mesto - Burletta
- Mesto - Molto tranquillo

* - *first performance for the Society*

North American Representation: California Artists Management
www.calartists.com
www.shanghaiquartet.com

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Barbara Brick at (502) 897-5717 or babb@bellsouth.net.



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Next Chamber Music Society Concert

March 20, 2011 - 3:00 p.m.

American Chamber Players

Shanghai Quartet
January 30, 2011

String Quartet in A minor, Op. 41, No. 1 — **Robert Schumann (1810-1856)**

Introduzione: Andante espressivo, Allegro
Scherzo: Presto, Intermezzo
Adagio
Presto

Having produced a number of significant works for piano, hundreds of songs and a symphony, Robert Schumann turned to composing string quartets in 1842. To prepare for writing works in this genre he studied the quartets of Haydn and Mozart, and the preludes and fugues of JS Bach. Surprised at how little evidence of knowledge of Bach's music he found in the quartets of the earlier masters, he observed: "We cannot know how Bach, had they known him in all his greatness, might have stimulated their creative powers." And then when he continues, he makes an interesting observation: "But the thoughtful combinations, the poetry and humor of modern music [that is, his music and that of his contemporaries], originate chiefly in Bach." And so with Bach's *Well-Tempered Clavier* as a constant companion, he began composing string quartets. Once started, the composition went well as reported by one of his biographers, André Boucourechliev:

> *June 2nd 1942: Attempts at a Quartet. June 4th: Started the Quartet in A minor. June 6th: Finished the Adagio of the Quartet. June 7th: Worked on the Quartet. June 8th: My Quartet almost finished. June 10th: Applied myself again to my Quartet. June 11th: A good day, started a Second Quartet.*

On July 10th, he was already working on the third quartet. The intimacy of the genre afforded Schumann opportunities to explore the poetry of self-reflective lyricism. He was also comfortable with the demand of a chamber ensemble that required changing textures, and so he exploited the potential for ever-new combinations brought on by contrapuntal exchange. As for humor, one hears it in the prevailing forward motion of the musical ideas and the "common ground"of many of the thematic ideas, first exhibiting one particular characteristic, then, just as easily, followed by another, quite different one. Fluidity of common thematic ideas leads to a fluctuating sense of structure; formally speaking, the work is nothing if not adventurous. In the Quartet there is a consistently wonderful treatment of the viola, in particular. Listen for its "voice" as its color affects the sonority of the whole ensemble in a distinctive way. And just as often (as in the marvelous Adagio movement) Schumann varies the texture, at points reducing it by moving pairs of instruments in octaves.

The introduction to the first movement is in two parts; it opens with a long flowing melody that continues for some 12 measures in the first violin. The other instruments enter imitatively, one at a time, and together they move to a highly contrasting segment with short one-measure spurts marked by sforzatos and repetitive motives that shortly return, *pp*, to the opening idea. A very short bridge marked *stringendo* (pressing forward) takes the music to the opening of the main body of the movement, an allegro in sonata form, but composed in F Major, and not the principal key of the work. The main reason for describing this passage in such detail is that something quite like it, but with important differences, occurs at the end of the last movement, when–again abruptly–Schumann changes tempo and texture in a passage between the end of the formal portion of the movement and the coda.

The second movement scherzo is a bit unusual with its tripartite structure in the principal tonality (A minor) and a highly contrasting inner movement, an Intermezzo, in the third-related key of C Major. More remarkable yet is the Adagio (back to the key of F Major) with its slow steady contemplative character. Here Schumann "invents" a highly unusual and evolving texture with a unique color achieved through

the use of the viola and a poetic treatment of harmonies that are distant to the basic tonality. Like in the first movement, he introduces this one with a very short (three-measure) segment that he brings back at the end extended into a 5-measure coda.

The last movement balances the whole work. Ruled by an obsessive rhythmic pattern of short-short-long, the close kinship of the themes (the second theme is the first in inversion–the interval that rises in the first theme, falls in the second one) and the focused thrust of the rhythm combine to create an almost Baroque-style perpetual motion, one that moves forward so relentlessly that eventually all forces have to coalesce in a climatic push for closure. When that moment comes, however, Schumann stops everything for a kind of backward glance before coming to a finish.

String Quartet No. 3, "Leaves from an Unwritten Diary" **Krzysztof Penderecki (b. 1931)**

Penderecki's first two string quartets were composed early in his career, in 1960 and 1968, respectively. They are also both uncommonly short works, lasting only 7'40" and 10'. Compared to the earlier, works of the "modern" 60s, the Third Quartet appears to be quite retroactive. The First Quartet was composed with graphic notation (somewhat in the spirit of the composer's famous piece for stringed orchestra, *Threnody for the Victims of Hiroshima*) to involve the performers as co-composers or possibly even co-conspirators; the Second–though employing more controlled sonorities with no latitude for random events–explored elaborate changing timbres and effects. Now, for the Third, one wonders, what are the circumstances for this "Unwritten Diary?"

Not having access to the score for the work as I was working on these notes, I have taken the liberty of copying notes by Durrell Bowman, composed for the performance by the Shanghai Quartet at the Bowdoin International Music Festival in July 2010.

> In the book, *Labyrinth of Time* (1997), Penderecki suggests that chamber music was becoming his best and clearest place to explore the possibility of a "grand synthesis" of the most fundamental materials of music. The commission for this work (subtitled "Leaves from an Unwritten Diary") was provided by Montclair State University's music, dance, and theater series and the University of Richmond's Center for the Arts. The Shanghai Quartet (Ensemble-in-Residence at Montclair) performed the work's premiere at a concert in Warsaw, Poland for the composer's 75th birthday in November 2008. The ensemble then also performed the work's US premiere at the Kasser Theater in Montclair, NJ in February 2009. The first of the work's five movements is marked as "Fairly Quick," but in fact it begins with a howling viola melody. This style, however, soon gives way to a driving, bright section and then to a waltz and a nocturne. The four subsequent movements are indicated as "Moderately, with motion," "Fast, but not too much," "Slowly," and "Moderately." However, these are fairly perfunctory markings, given Penderecki's penchant, though by now "postmodern," for temporal and other extremes. Also, the work's subtitle suggests that it contains musical and autobiographical sources. For example, the work includes intensely-fast passages and a climactic collision that are presumably meant to suggest the composer's earlier affinity for the avant-garde. However, it also contains a gypsy melody that the composer learned as a child from his violin-playing father.

String Quartet No. 6

I. Mesto. Più mosso, pesante
II. Mesto. Marcia
III: Mesto. Burletta Moderato
IV. Mesto.

Béla Bartók
(1885-1945)

Having begun his Sixth String Quartet in the early days of the Second World War, this was the last work Bartók was able to finish before leaving Hungary, for ever, in1940. The four movements are bound together by a recurring tune (marked *Mesto,* or "mournful"), heard in the solo viola at the beginning of the first movement and again in changing combinations of instruments at the beginning of each movement. This theme is also the source of most of the main thematic material of the last movement, which might even be heard as variations, so pervasive it is, being only once relieved by the return of a theme from the first movement. It is often remarked that there is a prevailing melancholy in the work, even in the Marcia and Burletta, though these movements are energetic and pungent, even sardonic. As in all of Bartók's work, the music is composed with utmost attention to the craftsmanship resulting in a surprising degree of complexity and refinement. These details, which are perceptible to the analytic eye, are subdued in performance by the drama and expressive quality of the work.

Quite a bit has been made of the fact that in the Sixth Quartet Bartók does not follow the arch form of the previous three quartets and several other contemporaneous works. Who knows? Perhaps the composer was entering a new phase of musical thinking, certainly a number of the works composed later in America demonstrate new patterns and ideas. Here, the first movement quite follows the design of a classical sonata form, and does that with little extra material beyond what was needed for working out the ideas. Only two themes supply the main material for the contrasting sections, as well as the motives for working through the structure. The first and last movements are both slow and use characteristic rhythmic patterns found in Hungarian folk music; trochees (long-short) and iambs (short-long) are combined in various ways (long-short, long-short, short-long, for instance).

The Marcia and Burletta are more aggressive; strident rhythmic figures are matched with mordant and barbed technical devices that revel in fierce and bitter humor. In the Marcia, jerky rhythms, trills, and sudden accents and crescendos abound, but the Trio becomes even more extreme as the cello reaches into its high register for a melody, with the accompaniment of tremolos in the violins and guitar-like pizzicato chords in the viola. In the Burletta, the "comedy" becomes more absurd when one violin is instructed to play the same pitches as the other one in slow upward-moving glissandi–but a quarter-tone flat, producing grinding dissonance.

But finally, the heavy, bitter irony and satire of the middle movements are subdued in the last movement by the melancholy of the *Mesto* theme where the composer summarily takes it far beyond anything heard so far. He is resolute and does not turn back.

All in all this quartet seems to be an acute record of the inner thoughts of an extraordinarily sensitive human being at that mind-numbing moment in European history. Soon after completing the quartet, Bartók emigrated to the US, and a bit later, in January 1941, the work was premiered in Town Hall by fellow-immigrants, the Kolisch String Quartet.

- Notes © Dr. Jean Christensen

The Pre-Concert Lecture will be presented by Prof. Jean Christensen in room 130 beginning at 2 PM. All are welcome to come for the presentation.

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University Jazz Combos

Gary Smulyan Combo
Directed by Craig Wagner

Gerry Mulligan Combo
Directed by Ansyn Banks

International Quartet
Directed by Ansyn Banks

Monday Evening
January 31, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

In Walked Bud — Thelonius Monk

Invitation — Bronislau Kaper

Gary Smulyan Combo
Dan Gomby, *alto sax* Shane Porter, *bari sax*
Kris Lewis, *trumpet* Bryan Edmonds, *voice*
Jonathan Ellis, *piano* Seth Thomas, *guitar*
Jon Gardner, *bass*
Israel Cuenca & Gabe Jones, *drums*
Craig Wagner, *director*

Serenity — Joe Henderson

Third Plane — Ron Carter

Gerry Mulligan Combo
Graeme Gardiner, *alto sax* Chris Clark, *tenor*
Jesse McBee, *trumpet*
Pierson Keating, *piano* Michael Vettraino, *guitar*
Luke McIntosh, *bass* Aaron Latos, *drums*
Ansyn Banks, *director*

Eighty One — Ron Carter

Mystery piece

International Quartet
Samir Kambarov, *alto sax* Javier Perez, *guitar*
Alfredo Moura, *piano*
Pablo Souza, *bass* Will Fisher, *drums*
Ansyn Banks, *director*

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Sidney King, *double bass*

with

Krista Wallace-Boaz, *piano*

Faculty Recital

Tuesday Evening
February 1, 2011
8:00 p.m.
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PROGRAM

Three Lyric Pieces (1997) — Paul Ramsier (b. 1937)
- Pavane
- Lullaby
- Habanera

Sonata No. 2 (2009) — David Anderson (b. 1962)
- Allegro moderato
- Scherzo: Presto
- Adagio
- Rondo-NOLA: Presto

PAUSE

A Carmen Fantasy (1991) — Frank Proto (b. 1941)
- Prelude: Cadenza
- Aragonaise: Allegretto
- Nocturne: Micaela's Aria
- Toreador Song: Andante
- Bohemian Dance: Allegro moderato

Upcoming Events at the School of Music

(All events are admission-free and held in Margaret Comstock Concert Hall unless otherwise noted. Events are subject to change.)

Wednesday, February 2 - 7:00 p.m. (Comstock Concert Hall)
University Wind Symphony with Traditional Middle School Band & M
High School Band

Thursday, February 3 - 8:00 p.m. (Comstock Concert Hall)
Guest Artist: Read Gainsford, piano

Friday, February 4 - 8:00 p.m. (Comstock Concert Hall)
Guest Artists: Kentucky Baroque Trumpets

Sunday, February 6 - 3:00 p.m. (Comstock Concert Hall) *Ticketed Eve
Guest Artists: Kentucky Center Chamber Players - $10 general admission, senior citizens, $1 students at the door.

Monday, February 7 - 8:00 p.m. (Comstock Concert Hall) *Ticketed Eve
African-American Music Heritage Institute: Messengers for Christ - Songs Freedom, The Men & Women of the Underground Railroad. $5 admissi at the door.

Tuesday, February 8 - 7:00 p.m. (Comstock Concert Hall)
University Collegiate Chorale with Noe Middle School & Eastern High Sch Choirs

Thursday, February 10 - 8:00 p.m. (Comstock Concert Hall)
Guest Artist: Michael Isla, guitar

Friday, February 11 - 8:00 p.m. (Comstock Concert Hall)
Faculty Artists: Bruce Heim, horn, & Harry Pickens, piano

Sunday, February 13 - 3:00 p.m. (Comstock Concert Hall) *Ticketed Even
Speed Concert Series: Nicole Cabell, soprano - Hattie Bishop Speed Conc Series events are $10 for members of the Speed Museum, $20 admission the door for non-members.

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Mary Wolf & Tim Gipson, *directors*

Male High School Symphonic Band

Nan Moore, *director*

University of Louisville Wind Symphony

Frederick Speck, *director*

Wednesday Evening
February 2, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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Jefferson County Traditional Middle School Band
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Rodney Younger & Amanda McGary, *student teachers*

Pass in Review March — Ronald C. Knoener

Tim Gipson, *conductor*

Appalachian Morning — Robert Sheldon

Mary Wolf, *conductor*

A Trumpeter's Lullaby — Leroy Anderson, arr. Phillip J. Lang

Melanie Wood, *guest conductor*
Steve Buttleman, *guest soloist*

Repercussions — Robert W. Smith

Tim Gipson, *conductor*
Assisted by Rodney Younger, University of Louisville

A Walk in the Morning Sun — Pierre La Plante

Mary Wolf, *conductor*

Joy — Frank Ticheli

Mary Wolf, *conductor*

Male High School Symphonic Band

Nan Moore, *director*
Ashley Forrest and Tim Gipson, *staff assistants*

Southern Cross Celebration *(The Roaring Forties)* — Philip Sparke

Nessun Dorma from *Turandot* — Giacomo Puccini
arr. Joseph Turrin

Tahiti Trot
After *Tea for Two* by Vincent Youmans — arr. Dmitri Shostakovich
trans. Jerry Brubaker

One Life Beautiful — Julie Giroux

Dedicated to Heather Cramer Reu
For her 'one life beautiful' that brought so much love and joy to our lives.

Instinctive Travels — Michael Markowski

Dr. Lynn Steeves, *guest artist*

The Melody Shop — Karl L King

University of Louisville Wind Symphony

Frederick Speck, *director*

La fête du feu from Les trois notes du Japon (2001) — Toshio Mashima
(b. 1949)

The Merry Wives of Windsor: Overture (1849) — Otto Nicolai
(1810-49)
arr. Richard L. Halle

Blues and *Mambo Loco* from Divertimento for Band (1998) — Ira Hearshen
(b. 1948)

Amy I. Acklin, *Assistant Director of Bands, conductor*

Prelude and Finale from
Concerto for Soprano Saxophone (2007) — John Mackey
(b. 1973)

Professor Adam McCord, *soprano saxophone*

Zenyatta (2010) — Frederick Speck

Jefferson County Traditional Middle School Band

Mary Wolf & Tim Gipson, *directors*

Flutes/Piccolo
Kate Sanders
Sharon Harris
Hayley Culver
Paige Taurman
Megan Ianke
Kirah Malone

Oboes
Malia Diniz

Clarinets
Jordan Mudd
Hannah Shouse
Hayley Ratterman
Kennedi Brown
Courtney Townsend
Hannah Hatton
Madeline Rigsby
Cherese Hughes
Megan Spear
Anaiah Anderson
Eunique Gaither

Bass Clarinet
Sarah Johnson

Bassoon
Clayton Bertram

Alto Saxophones
Mackenzie Nevill
Hannah Wirth
Alexius Stevenson

Tenor Saxophone
Dazia Rudolph

Baritone Saxophone
CJ Canada

Horns
Sydney Thompson
Kearra Holloway
Tyler Dorris

Trumpets
Chad Gosnell
Madison Yates
Jackson Moeller
Edward Maturan
Anthony Swan
Kris Stone
Morgan Prince
Trenton Gibbs
Walter Baker

Trombones
Emily Ryan
Molly Jett
Matthew Brown
Mikayla Ford
Zach Smith

Baritones
Denzel Robinson
Nasir Stoner
Gabe Mantooth
Monique Moore

Tubas
Darrien Cummings
Isaac Lewis
Joshua Smith

Percussion
Austin Willoughby
Caleb Hayden
Hunter Dages
Kwin Konrad
Corey Thomas
Jonah White
Andrew Bruederle

Male High School Symphonic Band

Nan Moore, *director*

Flutes/Piccolo
Sara Markwell
Christian Cartwright
Julia Johnson
Jessica Tolle
Eryn Bryant
Jordain Bensing

Oboe
Zack Elder

Clarinets
Kelsey Underwood
Alexis Carter
Tiara Bell
Courtney Clements
Shawn Smith
Kaitlin Palmer
Brittany Bibb
Kayla Vickers

Bass Clarinet
Brea Williams
Ryan Hardin

Bassoon
Matt Jansing
Jackie Royce *

Saxophones
Brandon Renn
Nicholas Collins
Nathaniel Cucilovic
Brad McKinney
Matt Jansing
Joe Evanson

Horns
Garrett Sinnard
Chelsey Thrasher
Kasey Hayden
Kadi Davis

Trumpets
Parker Staten
Nathan Snyder
Arla O'Neal
Jared Paulin
Kelsey DuLaney
Katie Collier
Daniel Greenwell

Trombones
Jacob Townson
Steven Partain
Nicholas Bryant
Lindsey Burke

Euphoniums
Jared Anderson
Jeff Curtis
Jonathon Davis

Tuba
Melody Niemann
O'mega Masden
Brandon Smith
Eric Montgomery

Percussion
Quintin White
Matt Fahrbach
Michael McLean
Austin Clark
Trey Shapanus
Ben Doelling
Jamayka Spriggs
Jacob Fravert
Shelby Tennill
Bryan Payne
Grant Snell

Double Bass
Carly Bailey *

* guest performer

University Wind Symphony

Frederick Speck, *director*

Piccolo

Kaila Washington *	Louisville
Sarah Carney	Louisville
Lauren Cannady	Crestwood

Flutes

Sarah Carney *	Louisville
Michelle Schapmire	Vine Grove
Sam Williams	Alvaton
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Robert Acosta	Edgewood
Amber Richeson	Owensboro
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Kathryn Randall	Louisville
Megan Ball	Harlan
Katie Teremi	Ft. Mitchell
Jessica Lynn †	Hartford

Bass Clarinet

Robert Acosta	Edgewood
Kathryn Randall	Louisville

Bassoons

Jacklyn Royce *	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Louisville

Saxophones

Ryan Olexa *	Lombard, IL
Ashley Miller	Columbus, IN
Josh Warren	Louisville
Cambron Little	Owensboro

Horns

Nancy Waring *†	Cheraw, SC
Jennifer Pope †	Bowling Green
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Justin Warner	Medford, OR

Trumpets

Brad Curtin *†	Mt. Sinai, NY
Todd Mullins	Louisville
Micah Holt †	Colorado Springs, CO
Halston Solder	Radcliff
Amber Colliver	Lexington

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Bill Rossman *	Hopkinsville
Chris Dye	LaGrange

Tuba

Adam Edwards *	Prospect
Brandon Neal	Louisville

Percussion

Sam Rouster *	Ft. Mitchell
Jimmy Weixler	Louisville
Amanda Roberts	Clarksville, IN
Dylan Combs	Floyds Knobs, IN
Tony Johnson	Louisville

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

* principal
† graduate student

BIOGRAPHY

MARY WOLF

Mary Ruth Sullivan Wolf is a native of Collins, Mississippi, and has resided in the Louisville area for 40 years. She and her husband, Robert, have a daughter, Ashley. Mrs. Wolf earned a Bachelors of Music Education, Master of Secondary Education and Specialist Degree in Administration and Supervision from the University of Louisville. She has served as an instrumentalist, vocalist and director of choirs at Valley View Baptist Church and Valley Station Baptist Church for 35 years. Mrs. Wolf has taught for 30 years in the Jefferson County Public School System, 27 of those at Jefferson County Traditional Middle School (JCTMS), in the areas of mathematics and music. She has been the Director of Bands for 16 years. During her tenure at JCTMS, Mrs. Wolf has served as a team leader, department chair, Instructional Leadership Team and SBDM council member, FCA huddle leader, and academic team coach. She was the Assistant Director of Bands at Louisville Male High School from 1983-2003. She is an active member of MENC and KMEA, having served as District 12 President from 1999-2000 and was named the District 12 Middle School Teacher of the Year in 1999.

TIM GIPSON

Tim Gipson is a native of Louisville, Kentucky. Mr. Gipson is a graduate of North Bullitt High School and earned his Bachelors of Music Education and Masters of Music from Morehead State University. He is currently a Director of Bands at Jefferson County Traditional Middle School where he teaches with Mary Wolf, and is the Percussion Director and Assistant Jazz director at Louisville Male High School with Nan Moore. Mr. Gipson is the fifth grade band teacher at Audubon, Cochran, and Lincoln Elementary Schools in Louisville. He also teaches private percussion at Louisville Male High School and Little Flock Academy of Arts, and is the Worship Leader and music associate at Little Flock Baptist Church. Mr. Gipson has played percussion and bass guitar professionally throughout the Louisville Area. He is married to Anne (Mefford) Gipson and they have two outstanding children, Grace (9 years old) and Hannah (14 years old). Mr. Gipson is a member of Kentucky Music Educators Association and Percussive Arts Society.

MELANIE WOOD

Melanie Wood received her undergraduate degree from Eastern Kentucky University and an M.A. degree and Rank 1 from Western Kentucky University. She taught band and orchestra at Valley High School and Stuart High/Middle school. Beginning in 1985 she served as music specialist for Jefferson County Public Schools and was responsible for curriculum, instruction, and assessment. During her tenure with the Jefferson County Public Schools, she was very active in the Kentucky Music Educator's Association (KMEA) locally and statewide serving as state KMEA president from 1991-1993. Ms. Wood is the musical director and musical arranger for the Master's Men, a 100 voice men's choir at Southeast Christian Church in Louisville. Under her leadership the choir provides music church services and performs at community and civic functions. The choir has made four trips to Cuba where they worked with arts students and presented concerts with the Cuban National Choir. Ms. Wood is active in the Jefferson County Retired Teacher's Association and was president from 2001-2003. She has also served on the executive council of the Kentucky Retired Teacher's Association and is currently serving as president. In October 2010, she received the Governor's Award in the Arts for Education.

STEVE BUTTLEMAN

Steve Buttleman is the "Official Bugler of Churchill Downs and the Kentucky Derby". He began playing at Churchill Downs in the fall of 1995. He has played for the Belmont Stakes, Arkansas Derby, Indiana Derby, West Virginia Derby, the Florida Derby, and the Ocala Championships. Steve has performed at the Breeders' Cup three times with the All-Star Buglers and has performed at the Hambletonian and Dan Patch harness races. Steve has had the honor of playing at the last two inaugurations in Washington, D.C. He has performed on ABC's Extreme Home Makeover, Trading Spaces, Jeopardy, and for the wedding on Outback Jack. In 2008 he was featured on ESPN's Sport Center for a segment about the Ryder Cup. Most recently, Steve played the Call to the Post in the Disney movie, Secretariats. He works annually with many local charities including The Juvenile Diabetes Society, Cystic Fibrosis, Dreams with Wings, St. Vincent DePaul, and Harbor House (the KenDucky Derby). He is an Eagle Scout and continues to be involved with Scouting at the local and council level. Steve's wife, Rhonda, is a pediatrician and they have two wonderful children; Megan (17), and Tyler (14). Besides playing for the Kentucky Derby, Steve considers playing "Taps" at military funerals one of the greatest honors he has as a trumpet player.

NAN MOORE

Nan Moore is currently in her thirty fourth year as the director of bands at Louisville Male High School. Under Ms. Moore's leadership, the Louisville Male Band has established itself as one of the most respected programs throughout Kentucky. Her ensembles have performed at the Southern Division Music Educators National Conference; the Kentucky Music Educators Association In-Service Conference; the 2004 CBDNA/NBA Southern Division In-Service Conference; the 2010 Music For All National Concert Band Festival; the 2001 Midwest Clinic; and as a guest ensemble with the Louisville Orchestra, the Purdue University Symphonic Band, and the University of Louisville Wind Ensemble. In 1995, Ms. Moore was awarded the Phi Beta Mu Band Fraternity Outstanding Bandmaster Award for the commonwealth of Kentucky, and she was named the KMEA Secondary Teacher of the year in 1993. Ms. Moore received a Bachelor of Arts Degree in Music Education from Morehead State University, a Master of Arts Degree in Education from Western Kentucky University, and a Specialist Degree in Administration from Spalding University. She has served as the State Band Chairperson for KMEA, president of Phi Beta Mu, and is active as an adjudicator and guest conductor.

AMY I. ACKLIN

Amy Acklin is Assistant Director of Bands and Assistant Professor of Music Education at the University of Louisville where she directs the Symphonic Band and teaches courses in undergraduate and graduate conducting, graduate research, and music education.Previously, Dr. Acklin taught instrumental music in the California public schools for six years, serving as Director of Bands at Rancho Cucamonga High School, Bolsa Grande High School, and Etiwanda Intermediate School. During her tenure, her ensembles consistently received superior ratings at concert and marching band festivals, including the Bands of America Western Regional Championship. She has served as a guest clinician, conductor, and adjudicator for music programs throughout California and the Southeast, and is an active member of KMEA, MENC, and CBDNA. Dr. Acklin is also an honorary member of Kappa Kappa Psi and Tau Beta Sigma.Recent research includes her doctoral dissertation "The Effect of Conducting on Ensemble Performance: A 'Best-Evidence' Synthesis" as well as publications in The Journal of Band Research, GIA's "Teaching Music Through Performance in Band" and the Florida Music Educator's Journal Florida Music Director. She has also presented research at the 2009 CBDNA National Conference in Austin, Texas. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. from Florida State University.

ADAM McCORD

Adam McCord, Instructor of Saxophone at the University of Louisville. He has served in similar capacities at Miami University, Wittenberg University, and Ohio Northern University, and for five years was an Associate Instructor of Saxophone at the Indiana University Jacobs School of Music. He has most recently completed coursework and testing for the Doctor of Music degree in Saxophone Performance from Indiana University's Jacobs School of Music, studying with Otis Murphy. He received the Master's of Music degree in Saxophone Performance from Indiana University in 2004, earning the prestigious Performer's Certificate, IU's highest performance honor. Mr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro in 2002, where his primary teachers were Steven Stusek and Craig Whittaker. He is a past winner of the IU Woodwind Concerto Competition and performed Roger Muczynski's Concerto with the University Orchestra to critical acclaim. While at UNCG, Mr. McCord was winner of the Concerto Competition, performing Roger Boutry's Divertimento with the Symphony Orchestra. He has won state and regional honors in both the Music Teacher's National Association collegiate chamber music and solo woodwind competitions. Most recently, Mr. McCord has performed at the XIV World Saxophone Congress in Ljubljana, Slovenia and the 2010 North American Saxophone Alliance (NASA) Biennial Conference in Athens, Georgia. Past performances include the XIII World Saxophone Congress in Minneapolis, the 2008 NASA Biennial Conference in Columbia, South Carolina, a featured recital at the inaugural Carolina Saxophone Symposium, regional NASA conferences, and participation as a scholarship recipient in the 2003 International Saxophone Chamber Music Festival held annually in Faenza, Italy. Mr. McCord has performed with the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the Indiana University Philharmonic, the Bloomington Camerata Orchestra and the Bloomington Pops Orchestra.

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music, conducts the University of Louisville Wind Ensemble, Wind Symphony and New Music Ensemble. He also teaches graduate conducting and serves as the Head of the Division of Ensembles and Conducting. Under his leadership, the Wind Ensemble has been invited to perform at five KMEA Conferences, two CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference and the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Speck also directs the Kentucky Ambassadors of Music Concert Band and Chamber Winds Louisville. As a composer, his music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

The University Bands

Comprised of both music majors and students majoring in other fields, the University Bands include the Wind Symphony/Wind Ensemble, Symphonic Band, Concert Band, University-Community Band and Marching Band. The concert wind groups rehearse and perform throughout the year, with the exception of the Concert Band which is offered during the spring semester only. The Marching Band has made a large number of bowl appearances and continues its long tradition of featured performance at the Kentucky Derby. More information is available by phone (502) 852-5200 or via e-mail at UofLBand@louisville.edu.

The University of Louisville School of Music

The University of Louisville School of Music offers undergraduate degrees in performance, composition/theory, music therapy, music education, and music history, as well as graduate degrees in performance, composition/theory, music education, music history, and conducting. A new offering for the 2010-2011 academic year is an undergraduate music minor, which allows students to continue their music study while focusing on a career outside of music. The School of Music has over 300 undergraduate and graduate music majors and welcomes non-music majors to participate in many of our performing ensembles. In addition to performances in Carnegie Hall, our ensembles have performed around the world, received top honors in international competitions, and are frequently invited to perform at professional conferences and conventions.

The School of Music has a long association with the Louisville Orchestra, the Kentucky Opera Association, the Louisville Bach Society, the Choral Arts Society, and the Chamber Music Society. A major emphasis of the School of Music is the composition and performance of new music. The University of Louisville Grawemeyer Award for Music Composition, one of the largest monetary awards for composition in the world, is given annually to an outstanding composer for a nominated work. Previous winners of this prestigious award include Witold Lutoslawski (1985), György Ligeti (1986), Harrison Birtwistle (1987), Chinary Ung (1989), Joan Tower (1990), John Corigliano (1991), Krzysztof Penderecki (1992), Karel Husa (1993), Toru Takemitsu (1994), John Adams (1995), Ivan Tcherepnin (1996), Simon Bainbridge (1997), Tan Dun (1998), Thomas Adès (2000), Pierre Boulez (2001), Aaron Jay Kernis (2002), Kaija Saariaho (2003), Unsuk Chin (2004), and George Tsontakis (2005),

Upcoming Band Area Events

Friday, February 11 - 2:55 p.m.
University Wind Symphony
KMEA In-Service Concert
Kentucky International Convention Center - Cascade Ballroom

Sunday, February 20 - 7:30 p.m.
Chamber Winds Louisville - Frederick Speck, *director*
& University Wind Symphony - Frederick Speck, *director*
Comstock Concert Hall

Tuesday, February 22 - 7:30 p.m.
North Hardin High School Wind Symphony - Brian Froedge, *director*
& University Symphonic Band - Amy I. Acklin, *director*
Comstock Concert Hall

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Read Gainsford, *piano*

Guest Artist Recital

Thursday Evening
February 3, 2011
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Before Sleep and Dreams (1990) — Aaron Jay Kernis (b. 1960)
- Before
- Play before Lullaby
- Lullaby
- Lights before Sleep
- Before Sleep and Dreams

Le tombeau de Franz Liszt, Op. 100 (1975) — Jenö Takács (1902-2005)
- Lacrimosa
- Dies irae

INTERMISSION

The Five Rivers of Hades (2007) — Marc Satterwhite (b. 1954)
I. Acheron (River of Sorrow)
II. Plegethon (River of Fire)
III. Cocytus (River of Lamentation)
IV. Styx (River of Hatred)
V. Lethe (River of Forgetfulness)

first complete performance

PROGRAM NOTES

Before Sleep and Dreams (1990) — **Aaron Jay Kernis (b. 1960)**

Composed between 1987 and 1990, *Before Sleep and Dreams* is reminiscent of the spirit of works such as Schumann's *Kinderscenen* or Debussy's *Children Corner,* and contains references to the Romantic and impressionistic keyboard styles of Debussy and Chopin. The structure of *Before Sleep and Dreams* was based on my unexperienced observations on putting a small child to bed. (Once I had my own children I saw that I wasn't too far from reality!)

The peaceful bell-like tones of *Before* lead directly in to the gently hyperactive scherzo *Play Before Sleep. Lullaby* follows, with a melancholy and searching tone that suggest, through the rocking motion of the minor thirds that open and pervade the movement, the influence of Mahler. *Lights Before Sleep* imitates, though pulsing repetition found in my earlier Minimal works, the flashing and flickering lights I'd imagine on my bedroom wall as a young child before I fell asleep. The sonorous final movement, *Before Sleep and Dreams,* closes out the suite with reminiscences of the earlier scherzo and, ultimately a peaceful sense of repose.

Before Sleep and Dreams was written for pianist Anthony de Mare.

- Aaron Jay Kernis

Grawemeyer Award and Pulitzer Prize winning composer **Aaron Jay Kernis** studied composition in San Francisco, Manhattan and at Yale with John Adams, Jacob Druckman, Morton Subotnik, and Charles Wuorinen. He employed rigorous compositional processes until the early 1980s when a growing sense of intuitive freedom became increasingly evident in his work. From 1990 his style took on a new transparency and emotional eloquence, as in *musica celestis.* His is a truly eclectic musical language and he is as happy incorporating Latin rhythms and rap into his music as he is paying harmonic tribute to the Romantic masters and Hildegard von Bingen.

Le tombeau de Franz Liszt, Op. 100 (1975) — **Jenö Takács (1902-2005)**

Jenö Takács had an unusually peripatetic life and career. Born in Hungary, he studied in Vienna, and at a young age made concert tours as a pianist in Central Europe. During a very long life and career he lived, taught and concertized in Egypt, the Philippines, Hungary, Japan, China, several places

in Europe, and the United States, where he taught piano and composition at what is now the College-Conservatory of Music of the University of Cincinnati. After his retirement from CCM he returned to Austria for the last 35 years of his life. His early work was greatly influenced by Hungarian folk music, and his travels, and the music he encountered on them, influenced his style all through his life. Later he also experimented with the techniques of the Second Viennese School, although he only composed one strictly serial piece. He wrote in most classical genres, but he is probably best known for a large body of piano music, ranging from children's pieces to music for virtuosi.

The Five Rivers of Hades (2007)

Marc Satterwhite
(b. 1954)

Sometime in 2005 or '06 I asked my friend, pianist Read Gainsford, if he might be interested in having me write a piece for him. He responded positively and I began looking for a possible theme or subject (I write pieces with "generic" titles like *Sonata* or *Concerto* relatively infrequently). I knew I probably wanted to write a multi-movement piece, as the only piano pieces I had written as an adult were two single-movement pieces, both, if not actually short, not long, either. I had in mind three movements, with a total duration of 15-20 minutes. This, naturally, turned into a five-movement work of about half an hour's duration, as these things will.

Somewhere I came across a reference to the "five rivers of Hades." Like most people, I had heard of the River Styx, and might, if pressed, also have come up with the name Lethe, but I had no idea there were actually five rivers in the Underworld of Greek mythology. I looked them up, and found wonderfully evocative names, along with very interesting descriptions of the rivers and their roles in the afterlife. I was surprised not to find any other compositions on the subject, as it seemed like such a natural one for musical exploration.

If I have done the task I set myself, surely there is no need to describe the music itself, so I will simply give some information about the different rivers and hope that the movements will live up to their titles. I should mention, however, that as I was composing *The Five Rivers of Hades* I was very much thinking of Read's extraordinary interpretive and emotive range on the piano, as well as his impressive technique, and I deliberately stretch these to the limits.

There are many different versions of the Greek myths containing references to these rivers, so my explications should not be taken as definitive.

Most people associate the River Styx with the ferryman, Charon, who rows the dead from the land of the living to the underworld, but in many versions of the myth, he rows their souls over the River Acheron (River of Sorrow or Woe) instead. Charon would only take those who were buried properly with a coin in their mouths to pay the toll. The others were condemned to wander on the riverbanks for all eternity, never allowed to enter Hades.

Phlegethon was a River of Fire that burns eternally, but does not consume. It was believed that criminals were consigned there, and many scholars believe that this myth is the origin of the most common Christian concepts of Hell.

Cocytus was the River of Lamentations. The souls of the unburied were left to wander its shores.

The name "Styx" comes from the Greek *stuegin*, hate, hence the name River of Hatred. Its waters were poisonous even to the dead. In the versions of the myth in which Charon rows the deceased over Styx rather than Acheron, it is this quality that prevents them from simply wading or swimming into Hades, thus making the ferry trip necessary. To swear by the River Styx was the strongest oath any of the gods could make. The mere mention of its name caused an oath or promise to be irrevocable and life-binding.

Lethe, the River of Forgetfulness, was the only peaceful one among the rivers of Hades. Also called the River of Oblivion, the souls of the virtuous were allowed to drink from its waters to make them forget their past lives, and so be content with their place among the dead.

Read Gainsford performed a part of the cycle at the Florida State University New Music Festival in January of this year. This is the first complete performance.

- Marc Satterwhite

ARTIST BIOGRAPHY

Originally from New Zealand, pianist **Read Gainsford** has earned critical and public acclaim in four continents, in music ranging from Mozart to Messiaen, from performances on period instruments to the pianistic complexities of Rachmaninoff. He has appeared at the Gilmore Keyboard Festival and the Music Festival of the Hamptons, and was a member of the contemporary music group Ensemble X and the Garth Newel Chamber Players, as well as working with such musicians as Jacques Zoon, William Vermuelen, Roberto Diaz, Yuri Mazurkevich and the Audubon String Quartet. He has recorded for the Amoris label, BBC Radio Three, Radio New Zealand's Concert Programme, and television in New Zealand, the UK and Yugoslavia. He has recorded solo CDs of music by Debussy and Messiaen. A founding member of *Trio Solis*, Dr. Gainsford has been Associate Professor of Piano at Florida State University since 2005.

Gainsford has appeared twice before at the University of Louisville, including giving a rare complete performance of Messiaen's *Vingt Regards sur l'Enfant-Jésus* in 2008.

Upcoming Events at the School of Music

(All events are admission-free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Friday, February 4 - 8:00 p.m. (Comstock Concert Hall)
Guest Artists: Kentucky Baroque Trumpets

Sunday, February 6 - 3:00 p.m. (Comstock Concert Hall) *Ticketed Ever
Guest Artists: Kentucky Center Chamber Players - $10 general admission, senior citizens, $1 students at the door.

Monday, February 7 - 8:00 p.m. (Comstock Concert Hall) *Ticketed Even
African-American Music Heritage Institute: Messengers for Christ - Songs Freedom, The Men & Women of the Underground Railroad. $5 admissi at the door.

Tuesday, February 8 - 7:00 p.m. (Comstock Concert Hall)
University Collegiate Chorale with Noe Middle School & Eastern High Scho Choirs

Thursday, February 10 - 8:00 p.m. (Comstock Concert Hall) *Ticketed Even
Guest Artist: Michael Isla, guitar - $15 general admission, $10 students, senic & Louisville Guitar Society members at the door.

Friday, February 11 - 8:00 p.m. (Comstock Concert Hall)
Faculty Artists: Bruce Heim, horn, & Harry Pickens, piano

Sunday, February 13 - 3:00 p.m. (Comstock Concert Hall) *Ticketed Even
Speed Concert Series: Nicole Cabell, soprano - Hattie Bishop Speed Conce Series events are $10 for members of the Speed Museum, $20 admission the door for non-members.

Monday, February 14 - 7:00 p.m. (Bird Recital Hall)
University Jazz Combos

Tuesday, February 15 - 8:00 p.m. (Comstock Concert Hall)
University Student Composers

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UNIVERSITY OF
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presents

Kentucky Baroque Trumpets

Don Johnson, Dr. Michael Tunnell,
Wayne Collier, Dr. Reese Land,
Dr. Ansyn Banks & Dave Hummel, *trumpets*

Dr. Brett Shuster, *sackbutt*

Dr. Jack Ashworth, *organ and strings*

Guest artists from UofL
Bradley Curtin, *trumpet*
Patrick Bonczyk & Steven Kinnamon, *violins*
Michael Hill, *viola*
Byron Farrar, *cello*

Friday Evening
February 4, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Military Fanfare ca. 1829 — David Buhl

Hejnal (Cracow, Poland ca. 1240) — Anonymous

Cavalry Fanfare #1 — Johann Zelenka (1679-1745)

Sinfonia in D — Giuseppe Torelli (1658-1709)

Don Johnson, *soloist*

La Hieronyma — Giovanni Martino Cesare (ca.1590-1667)

Brett Shuster, *soloist*

Sinfonia con Trombe — Giuseppe Aldrovandini (1671-1707)

INTERMISSION

Abblasen Fanfare — Gottfried Reiche (1667-1734)

Fanfare #1 (Dresden, Germany ca. 1760) — Anonymous

Concerto in E-flat
Allegro — Johann Georg Knechtel (1734-1756)

Michael Tunnell, *soloist*

Fanfare #2 (Dresden, Germany ca. 1760) — Anonymous

Sonata a5 — Alessandro Melani (1639-1703)

"Air" from Suite in D — Johann Sebastian Bach (1685-1750)

Don Johnson, *soloist*

Duet (Modena, Italy ca. 1690) — Anonymous

About the Kentucky Baroque Trumpets

Don Johnson started playing the baroque trumpet in 2004 after attending the Historic Brass Society Festival and hearing several baroque trumpeters perform. He purchased a new Naumann trumpet and began to introduce his friends to the baroque trumpet. They were all pleasantly surprised with the beautiful tone that the horn produced. It was not what they expected to hear after playing and hearing modern trumpets. Don then decided to start a group of just baroque trumpeters anticipating church concerts and concert series.

The founding members where Don Johnson, his son Don Johnson III, Wayne Collier, and Joseph Van Fleet. Soon after Dr. Michael Tunnell started to play on a regular basis with Don. Mike's students from the University of Louisville then began to sit in on the practice sessions and more trumpeters wanted to join the group. In the spring of 2007 the ensemble competed in the National Trumpet Competition in the Historic Ensemble Division and won the division. The contestants were Don Johnson, Don Johnson III, Wayne Collier, Joseph Van Fleet on trumpet, and John Bryant playing the timpani.

KBT has continued to add others, including U of L faculty and students to their programs. Dr. Jack Ashworth, organ and strings, Dr. Brett Shuster, sackbutt, Dr. Ansyn Banks, trumpet, and Dr. Reese Land, trumpet (from Campbellsville University) have made wonderful contributions. KBT still is in the process of adding more players (particularly strings).

Kentucky Baroque Trumpets recreate the sound and styles of the baroque trumpet including signal calls, cavalry music, dance music, duets, solo music, and trumpet with voice, which requires playing in different styles and tone colors. Our concerts are designed to include all of these different styles of music.

For further information and contact: http://kybaroquetrumpets.com/ and kybaroquetrumpets@windstream.net

UofL School of Music
502-852-6907
louisville.edu/music
facebook.com/uoflmusic

University of Louisville
Margaret Comstock Concert Hall
6 February 2011
3:00 pm

Piano Trio in C, K. 548 (1788) — W. A. Mozart (1756 -1791)

I. Allegro
II. Andante cantabile
III. Allegro

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Rustiques (1946) — Joseph Canteloube (1879 -1957)

I. Pastorale
II. Rêverie
III. Rondeau à la française

Trevor Johnson, oboe Dallas Tidwell, clarinet
Matthew Karr, bassoon

Intermission

Passacaglia (1894) — G. F. Handel (1685-1759) - Johan Halvorsen (1864 -1935)

Peter McHugh, violin Megumi Ohkubo, cello

Thinking (2008) — James M. Stephenson (1969-)

I. Outside the Box
II. It Over
III. About What Was
IV. Twice
V. It Over

J. Jerome Amend, trumpet Dallas Tidwell, clarinet
Matthew Karr, bassoon Peter McHugh, violin
Megumi Ohkubo, cello Joanna Goldstein, piano

Piano Trio in C, K.548 (1788)

by Wolfgang Amadeus Mozart (b. Salzburg, 27 January, 1756; d. Vienna, 5 December, 1791)

I. Allegro
II. Andante cantabile
III. Allegro

Mozart should have been enjoying status as one of Vienna's leading composers in the summer of 1788. He had just completed his Symphony No. 39 in Eb and a piano trio in E. He was starting to write Symphony No. 40 in g. So he was flexing his considerable musical muscles. Unfortunately, he was also financially stretched to breaking point.

Mozart always lived beyond his means and he found himself, yet again, needing to earn some quick florins. So he added this comparatively lightweight piano trio to his compositional activity. Being in the key of C (no pesky sharps or flats to trouble the performers) and peppered with passages that sound a lot like practice exercises, the composer probably had in mind selling the sheet music of the work to amateur musicians who would find it both charming and relatively easy to perform. You'll hear a few modulations of keys in the development of the first movement, but they are tame ones.

The leisurely slow second movement lasts for nearly half the length of the entire 20-minute trio. While very pleasing, it is also technically simple, providing more evidence that the piece was probably penned by the composer for quick sale to salon musicians rather than a work he intended for the ages. But after all, it is Mozart, and therefore provides imminently enjoyable, if not in this case, very intellectually challenging listening.

Rustiques (1946)

by Joseph Canteloube (b. Annonay, 21 October, 1879; d. Paris, 4 November 1957)

I. Pastorale
II. Rêverie
III. Rondeau à la française

In very different, but very important ways, each of Joseph Canteloube's parents gave him childhood experiences that would profoundly affect his career as a musician and composer. His mother was a pianist and, when Cantelobe was six years old, she hired an elderly Polish refugee, Amélie Doetzer, to give her son piano lessons. Mme. Doetzer had been a friend of Chopin and she used exercises written in the composer's own hand in her teaching. Even though he was greatly influenced by, and composed largely in the Impressionistic mode, Romantic sonority became a hallmark of the adult Canteloube's pianistic style.

Canteloube's father took his son on long walks through the country and mountain villages of Auvergnat where the family lived. There he heard a rich variety of folk songs and local dances. As Vaughn Williams did in Britain in the early twentieth century, Canteloube used his formal musical training to collect and catalogue the folk music of

France. Also like Vaughn Williams, this music influenced Canteloube's own compositions, most famously in his music for voices, *Chants d'Auvergne*.

Rustiques is the instrumental complement to the *Chants*. All three movements richly evoke the folk music of the composer's childhood. Especially beautiful is the central movement, *Réverie*, which transports the listener to a languid summer day in the mountains.

Passacaglia (1894)

by Johan Halvorsen, after G. F. Handel (b. Drammen, 15 March, 1864; d. Oslo, 4 December, 1935)

Norwegian composer, violinist and conductor, Johan Halvorsen was a friend, colleague, and son-in-law of Edvard Grieg, and like the better known composer, did much to promote the music of his homeland by incorporating it into his compositions. But, during his lifetime, it was as a conductor (mainly of opera) and virtuoso performer that he rose to prominence in Oslo.

Halvorsen's transcription of the sixth movement Passacaglia from Handel's Suite No. 7 in G Minor for Harpsichord has become a favorite showpiece for string players. (Don't worry; it has nothing to do with Norwegian nationalism.) It allows the musicians to showcase their virtuosic "chops" while treating the audience to truly beautiful music. Originally written as a duet for violin and viola, it is often played, as it will be today, in an arrangement for violin and cello.

Thinking (2008)

by James M. Stephenson (b. Joliet, IL, 4 February, 1969)

I. Outside the Box
II. It Over
III. About What Was
IV. Twice
V. It Over

James Stephenson's music has been performed by many leading orchestras, including the Cleveland Orchestra, the symphonies of Houston, Atlanta, Detroit, Baltimore, Oregon, Jacksonville, the Rochester Philharmonic, Florida Orchestra, and the Naples Philharmonic. His landmark educational work, *Compose Yourself!,* an interactive and informative introduction to the symphony orchestra, has been performed over 125 times nationwide since its 2002 première. Among the individuals who have performed Stephenson's works are Pinchas Zukerman, Denyce Graves, Jennifer Frautschi, the Chicago Symphony String Quartet, Empire Brass members Marc Reese, Mark Hetzler and Greg Miller, and even the Pointer Sisters and 98 Degrees.

Increasingly in demand for his work with young musicians, Stephenson has appeared as resident composer at many festivals, including the Las Vegas Music Festival, the Southern Illinois Music Festival, and most recently at Lynn University's Contemporary Music Festival in Boca Raton, FL and the St. Barts (French West Indies) Music Festival. In 2007, Mr. Stephenson's music was featured in three brass conferences

in three weeks, one of which being International Trumpet Guild's National Conference.

Mr. Stephenson studied at the New England Conservatory of Music, where he earned his Bachelor of Music with distinction in trumpet performance. His wife, Sally, is a performing violinist, and they have four children.

Current collaborations include a concerto for Branford Marsalis with Rodney Mack; a work for the Houston Symphony; a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz; a piano/trumpet concerto for Lisa Leonard and Marc Reese; and a new work for the Bozeman Symphony. Here are the composer's notes about today's work:

"In the fall of 2007, I was contacted by Laura Garwin about composing a new piece for her chamber group, the Salmagundi Ensemble, at the Royal College of Music in London. There have been few pieces written for the instrumentation of their group (Martinu's *La Revue de Cuisine* being the best-known) and the idea was to add to the repertoire. Laura, also a trumpet player, was a student of Jeff Work's when I wrote the trumpet concerto for him, and we met a few years later at a trumpet conference outside Boston.

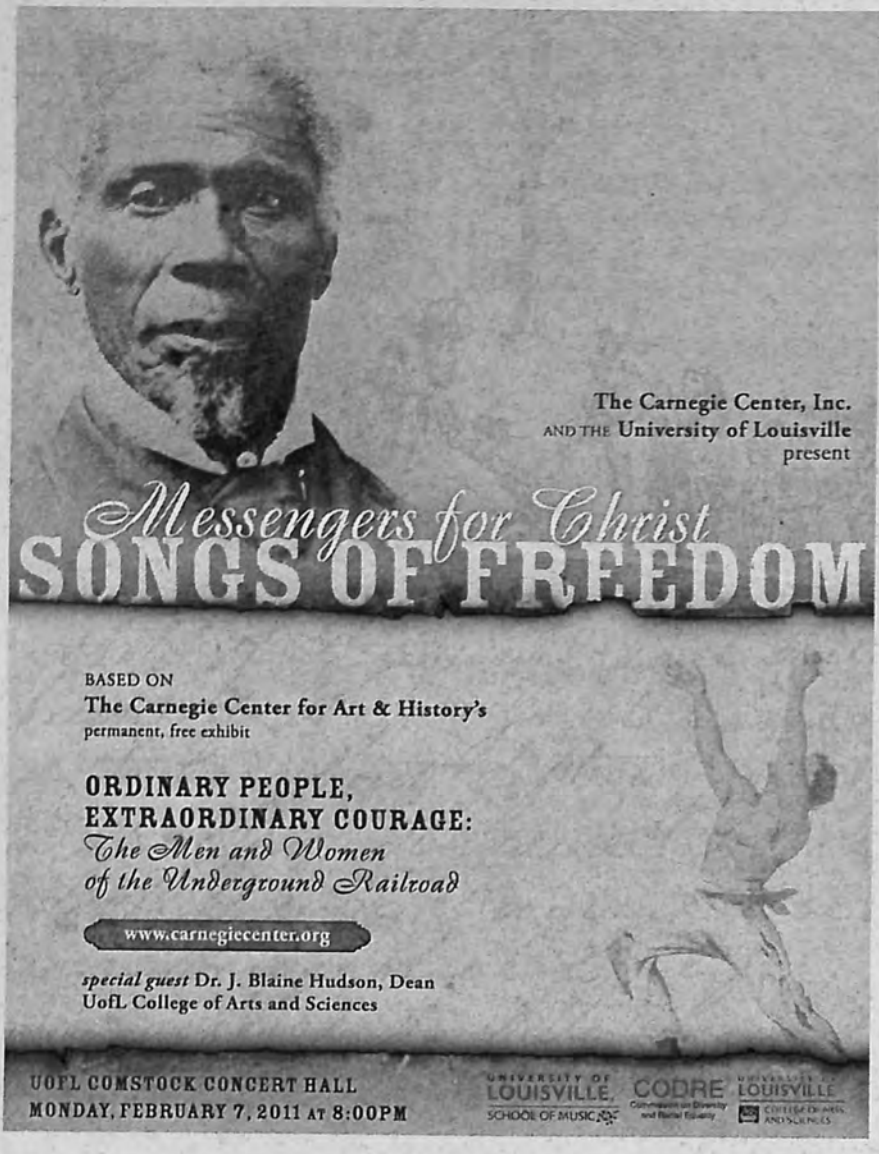
The piece began with the last movement, as many of my compositions do. I needed to just get some ideas down on paper, and so I began to "think out loud" - not withholding any ideas that popped into my head. These ideas soon began to gel into cohesive phrases, and the movement took shape. It then occurred to me to keep the "Thinking" theme going, and soon titles for the rest of the movements began to creep in and stimulate compositional ideas.

The first movement - Outside the Box - represents a compositional stretch for me. My music generally comes out pretty tonal (with added spice) - but in this case, I decided to go 'outside' my comfort zone and write something without a defined tonal center. The movement then relies on rhythmic pulses and a "cool" jazz groove in the middle.

The three middle movements feature the sextet in pairs. "It Over" showcases mainly the clarinet and piano. The main theme gets repeated over and over, as the title would suggest - but gets a little more frantic upon each repetition. "About What Was" is a trumpet/cello feature, and anchors the five- movement work. I wanted to make sure to feature Laura on trumpet, as she is the sole reason this piece exists! The movement is decidedly reflective, depicting sorrowful thoughts about a time gone by. (The sorrow has nothing to do with my thoughts about Laura!).

The last of this middle triplet is a quirky take on thinking twice. I often have been amused at the sound of a skipping record, or even CD. The skip sometime sounds more interesting than the original - and so I have composed an intended "skip" in the music. This may cause the listener to think "twice" as they try to determine where the beat falls in the music. The melody, here featuring the bassoon and violin, is played exactly twice. The last movement puts the entire group on display, with rhythmic vitality and technical virtuosity.

The commission for this work came from a generous grant from the Charles Schlueter Foundation, and the premiere took place at the Victoria and Albert Museum in London on July 4, 2008."


The Carnegie Center, Inc.
AND THE University of Louisville
present
Messengers for Christ
SONGS OF FREEDOM
BASED ON
The Carnegie Center for Art & History's
permanent, free exhibit
ORDINARY PEOPLE,
EXTRAORDINARY COURAGE:
The Men and Women
of the Underground Railroad
www.carnegiecenter.org
special guest Dr. J. Blaine Hudson, Dean
UofL College of Arts and Sciences
UOFL COMSTOCK CONCERT HALL
MONDAY, FEBRUARY 7, 2011 AT 8:00PM
UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC
CODRE
UNIVERSITY OF LOUISVILLE COLLEGE OF ARTS AND SCIENCES

African American Music Heritage Institute

In conjunction with Carnegie Center for Art & History
University of Louisville School of Music
Jerry Tolson, Associate Professor of Music and Institute Director
Christopher Doane, Dean School of Music

Songs of Freedom:
Music from Ordinary People with Extraordinary Courage;
The Men and Women of the Underground Railroad

Workshops and concert on Spirituals and other freedom songs performed by Messengers for Christ, directed by Ronn Norfleet

SCHEDULE OF EVENTS:

Monday, February 7, 2011

10:00 AM Student Workshop
Comstock Concert Hall
(For Kentuckiana School Students)

4:00PM Workshop for U of L Students and Kentuckiana Teachers
Comstock Concert Hall
Dr. Alicestyne Turley, Department of Pan African Studies

8:00 PM Public Concert
Featuring guest artists Messengers for Christ, Ronn Norfleet, Director, and Dr. J. Blaine Hudson, Dean College of Arts & Sciences
Comstock Concert Hall at U of L School of Music ($5.00 Donation Requested)
(U of L students and children 10 and under admitted free)
Presented in conjunction with the Carnegie Center for Art & History.

Tuesday, February 8, 2011

10:00 AM Student Workshop
Comstock Concert Hall
(For Kentuckiana School Students)

1:00-2:15 Lecture African American Music Class
Bird Recital Hall
Dr. Alicestyne Turley, Department of Pan African Studies

Messengers for Christ
Ronn Norfleet, *Musical Director*

PROGRAM

I. New Albany and the Underground Railroad
Freedom is Coming

II. Introduction – Jerry Tolson, Institute Director
Dr. J. Blaine Hudson, Dean College of Arts and Sciences

This Train Is Bound For Glory
I Believe I'll Run On
Steal Away

III. At the River's Edge
Wade in the Water
Down By the River

IV. Crossing to New Albany
Sweet Canaan
I Wish I Knew How It Would Feel to be Free
Down By the Riverside

V. Black Community in New Albany
Follow the Drinking Gourd

VI. Conductors & Friends
Go Down, Moses - Let My People Go
A New Day
We Shall Overcome

Messengers for Christ

Ronnie Von Pierre Norfleet is an Associate Professor with tenure at Jefferso Community and Technical College. He is pursuing a graduate degree i church music at the Southern Baptist Theological Seminary. He received a undergraduate degree in music from Indiana University Southeast with a emphasis in organ performance. He is a member of the Southern Indian Chapter of the American Guild of Organists, Bluegrass Chapter of the Gos pel Music Workshop, National Convention of Gospel Choirs and Choruses Hampton University Choir Director's Guild, and a charter member of th Louisville Branch of the National Association of Negro Musicians. He is a member New Zion Baptist Church and serves as Minister of Music at the Green Street Baptist Church.

The Messengers for Christ Choir is an interdenominational singing group that was organized in 1977. The choir renders music for various civic, educational and religious affairs. The choir is excited once again to present this historic and informative program at the University of Louisville. We pause to remember and pay tribute to the late Jazz great Mr. Billy Taylor composer of *I Wish I Knew How It Would Feel to be Free.* This is one of the famous freedom songs in the concert today. Our thanks to Mr. Jerry Tolson for the invitation and Sally Newkirk of the New Albany/Floyd County Carnegie Center for assisting with the program.

President: Maxine George
Pianist: Jeffery Hunter
Bass Guitarist: Paul Bennett
Music Director: Ronn Norfleet
Percussionist: Gary Settles

The African American Music Heritage Institute was founded at the University of Louisville School of Music in 1996 by Jerry Tolson, Associate Professor of Jazz Studies and Music Education and Mama Yaa Asantewa, local artist, producer, and storyteller.

Mission Statement

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

Thanks to the following for their support in making this event happen:
School of Music, Office of the Dean
The Carnegie Center for Art and History, Sally Newkirk, Director
College of Arts and Sciences, Office of the Dean
Commission On Diversity and Racial Equality

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

Eastern High School Chamber Orchestra

Frederick C. Speck, conductor

Noe Middle School Concert Choir

Alexis Paxton, conductor

and the

University of Louisville Collegiate Chorale

Kent Hatteberg, conductor

Tuesday Evening
February 8, 2011
7:00 p.m.
Margaret Comstock Concert Hall

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

PROGRAM

Eastern High School Chamber Orchestra

Frederick C. Speck, *conductor*

Dos miniaturas andaluzas	Joquin Rodrigo
Sinfonia "Al Santo Sepolcro"	Antonio Vivaldi
Incidental Music from Abdelazar	Henry Purcell
Spirituals for Strings Were You There/Steal Away Gospel Train/Old Time Religion	Morton Gould

Noe Middle School Concert Choir

Alexis Paxton, *conductor*

David George, *accompanist*

Na Horách	Arr. Zdeněk Lukás
Ziemas svētki sabraukuši	Andrejs Jansons
And the Night Shall Be Filled With Music	Greg Gilpin
Ah! Si Mon Moine Voulait Danser	Arr. Donald Patriquin
Durme, Durme	Arr. Audrey Snyder
Anything Goes	Words & Music Cole Porter, Arr. Phillip Kern Audrey Adams, soloist

Collegiate Chorale

Kent Hatteberg, *conductor*

Lobet den Herrn, alle Heiden
BWV 230

Johann Sebastian Bach
(1685 - 1750)

Bomi Lee, *harpsichord*
Felix Borges, *cello* Eli Raines, *bass*

Der 43ste Psalm: Richte mich, Gott
Op. 78, Nr. 2

Felix Mendelssohn
(1809 - 1847)

Salve Regina

Herbert Howells
(1892 - 1983)

Erin Keesy, *soprano*

Wiigen-Lied (from *Wie ein Kind*)

Per Nørgård
(b. 1932)

Lydia Cox & Phillip Morgan, soloists

Long Road

Ēriks Ešenvalds
(b. 1977)

Quisiera

Roberto Valera
(b. 1938)

Cert'nly Lawd

Traditional Spiritual, arr. Moses Hogan
(1957 - 2003)

Phillip Morgan, baritone

Eastern High School Chamber Orchestra

Frederick C. Speck, *director*

Violin I
Megan McClain
Madi Carucci
Samantha Whitlock
Ashley Tran
Camille Perrin

Violin II
Ema Reid
Annie Edkins
Helen Jiang
Alison Scott
Samantha Rogers
Anna Balassa
Roberto Rivera
Sarah Lamping

Viola
Alex Cooper
Tre Neloms
Trevor Redner

Cello
Maria Navarra
Megan Rosbury

Bass
Joey Hughes
Alyson Clark

Noe Middle School Concert Choir

Alexis Paxton, *director*

Soprano 1

Fathi Aden
Shelby Baker [1, 4]
Lauren Boots [4]
Melanie Brown [1, 2]
Ashley Bryant [2, 4]
Mackenzie George [2, 3]
Danielle Graves* [1, 2]
Ashley Joiner [2]
Brianna Johnson* [1, 2, 4]
Marie Johnston [2]
Maiya Lane [4]
Kaylee Miceli [2]
Zoey Miller* [1, 2, 3]
Emily Redden* [1, 4]
Savanna Rennirt
Emma Scott [1, 2, 4]
Amber Tharp [4]
Brooke Thornsberry* [1, 4]
Jessica Ware [2]

Bass

Ryan Carrier
Bradly Hale
Mason Hale [1]
Collan Higdon [4]
Reece LaMaster [4]
CJ Lee
Walker Miller-Breetz [1, 2]
Brandt Rosenberger [1, 4]
Connor Smith
Shedrick Young

Soprano 2

Audrey Adams [1, 2, 3, 4]
Haley Arnett* [1, 2, 3, 4]
Hannah Bishop* [2]
Andi Dahmer [2, 3]
Cassidy Daugherty [2, 3]
Ana England* [1, 2, 4]
Angel Foster
Kylie Harrod [1, 4]
Chyna Hayes
Avery Head [2]
Adriane Johnson
Abby Johnston* [1, 2]
Dayzia McKinney
Angelina Miles
Sierra Morrow
Leah Pottinger* [2]
Emma Sartin [2]
Alex Seng [1, 2]
Essence Sklodoski [1, 2, 4]
Abby South
Lorajean Stivers
Hannah Sturgeon* [2, 4]
Sarah Sturgeon* [1, 2]
Kelsey Tinker [4]
Kayla Williams [4]

Tenor

Brady Ekman [1, 2, 3, 4]
Ryan DeHart [4]
Patrick Jackson [2, 4]
Elliott Roman
Terrell Scruggs

Alto

Naudica Anderson
Amanda Brow* [1, 2, 4]
Taja Brown
Jade Buckley [1]
Niki Clayton* [1, 2, 4]
Paige Cooper
Shelby Cruz* [4]
Courtney Damron [2]
Brea Dickerson
Daniel Dickerson*
Taylor Downs [4]
Hannah Edrington
Ally Faulkner
Jamyeela Gulzar
Clare Hachten
Jessie Hale* [3, 4]
Abby Hayse
Zoe Jessie [1]
Maia Jones
Dakota Lightfoot
Marta Martin
Aurryella Mason* [1, 3, 4]
Joy Miller [3]
Nashanta Nolan
Christel Nsengiyunva
Bailey Parker* [2]
Rachel Payne
Abby Pecaro* [2, 4]
Katelynne Perry* [4]
Elliott Roman
Terrell Scruggs
Vera Sheffield [2]
Jamie Wilder
Christian Williamson [1, 4]
Chyna Williams
Makayla Wright* [2, 4]

1 KCDA All-State Choir
2 JCPS All-County Choir
3 ACDA Honor Choir
4 Ballard Invitational
* Monteverdi Vespers with Choral Arts Society

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff

Soprano II
Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy+
Angela Stephens*

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Dan Box
Robert Carlson
Bradley Detro
Christopher R. Kent*+
Nick Peak
John Sida
GeoffreyWallace
Andrew Wheaton
Trevor Zwick

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+
Na-Rae Lee*
Claire Mosley
Katie A. Palmer
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton*
Vicky Lubbers
Carlisle Schoner*
Aryauna Stull
Amber Whittaker

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Austin Echols+
Shane Nelms
Nick Pappe
Mason Stewart

+section leader
**graduate student*

Frederick C. Speck

Frederick C. Speck is the Orchestra Director at Eastern High School. Prior to his appointment at Eastern he was on the faculty at Lafayette High School/SCAPA in Lexington, Kentucky, where he taught orchestra and chamber music, and was the orchestra director at West Noble High School in Ligonier, Indiana. A graduate of the University of Louisville, Speck received his Bachelors in Music Education in 2007 and is currently pursuing a Masters in Music Education at UofL. He remains active as a cellist and conductor and has played with the Symphony of the Lakes in Winona Lake, Indiana and with Chamber Winds Louisville on several occasions. He is also on the staff of the Kentucky Ambassadors of Music, directing the string orchestra on their 2010 European Tour.

Alexis Paxton

Alexis Paxton is in her tenth year as choral director at Noe Middle School. She holds a Bachelor of Music degree from Sam Houston State University (magna cum laude) and a master's degree in Choral Conducting from the University of Louisville, where she studied with Dr. Kent Hatteberg. Mrs. Paxton teaches a secondary choral methods course at the University of Louisville and is a faculty advisor for the Kentucky Ambassadors of Music for their biennial European tours. She is a former member of the University of Louisville Cardinal Singers, a chamber ensemble that has competed and performed in numerous international events including the 7th World Symposium on Choral Music (Kyoto, Japan, 2005), the "Voices of the Baltics" international choral seminar (Estonia, 2007), and the 2004 Choir Olympics (Bremen, Germany). Mrs. Paxton has guest conducted and adjudicated for various choral festivals and contests in Kentucky, most recently the Northern Kentucky Sixth Grade Honor Choir, and was recognized as KMEA District 12 Middle School Teacher of the Year in 2006. She has also been recognized for the Who's Who Among America's Middle and High School Teachers program (2004, 2005) and is a recipient of Noe Middle School's "We Noe-ticed" Award (2003, 2006, 2008).

Kent Hatteberg

Kent Hatteberg is in his fifteenth year as Director of Choral Activities at the University of Louisville. He has previously taught at Sam Houston State University in Huntsville, TX, Washington High School in Cedar Rapids, IA, and Solon Jr.-Sr. High in Solon, IA.

Dr. Hatteberg earned the Bachelor of Music degree in piano and voice *summa cum laude* from the University of Dubuque and the MM and DMA degrees in choral conducting from The University of Iowa, where he studied with Don V Moses. Named a Fulbright Scholar in 1990, Dr. Hatteberg studied conducting and choral-orchestral literature and pursued research on Felix Mendelssohn in Berlin. In 1997 he conducted the world premiere of Mendelssohn's **Gloria**.

Dr. Hatteberg was a guest conductor with the Nederlands Kamerkoor in Amsterdam in 1992/1993. He served on the International Jury of the Tolosa (Spain) Choral Contest in 2007, and later this year will serve on the Jury at the National Choir Competition in Columbia. He is co-director of the Kentucky Ambassadors of Music, a biennial program that affords Kentuky students the opportunity to perform and tour in Europe.

Dr. Hatteberg was named a University of Louisville Faculty Scholar in 2002, the KMEA College/University Teacher of the Year in 2004, and was selected for the International Who's Who in Choral Music in 2007. He received the 2008 KCDA Robert A. Baar Award for choral excellence and the University of Dubuque Career Achievement Award in 2008. He received the University of Louisville Award for Outstanding Scholarship, Research, & Creative Activity in 2010.

Upcoming Choral Events at the University of Louisville

January 29, 2011: All-State Choral Rehearsal for high school students
February 8, 2011: Pre-KMEA concert featuring Noe Middle School 7th/8th grade choir, Eastern High School String Orchestra, UofL Collegiate Chorale
February 11, 2011: Collegiate Chorale performs at KMEA
February 18, 2011: 8th Annual Comstock Chamber Choir Competition
March 5, 2011: Middle School/High School Solo/Ensemble Contest
March 6, 2011: Collegiate Chorale/University Chorus Concert-graduate recital
March 7, 2011: Collegiate Chorale/Cardinal Singers Concert
March 8-12, 2011: Collegiate Chorale at ACDA Natl. Convention, Chicago, IL
April 10, 2011: Chorale, University Chorus concert-graduate recitals
April 14, 2011: Concert Band, Cardinal Singers concert
May 11-12, 2011: State High School Choral Festival
June 1-20, 2011: Cardinal Singers competing in Germany, at Harmonie Festival, Marktoberdorf Chamber Choir Competition, and Mainhausen 9th International Choir Days

Eastern High School Chamber Orchestra, Noe Middle School Concert Choir, and the University of Louisville Collegiate Chorale

Tuesday, February 8, 2011

Texts, Translations, and Notes

Tonight's concert by the Eastern High School Chamber Orchestra, Noe Middle School Concert Choir, and the University of Louisville Collegiate Chorale features two conductors who hold degrees from the University of Louisville. Frederick C. Speck, son of University of Louisville Director of Bands Frederick Speck, received his Bachelor of Music Education in 2007, and is currently pursuing the Master's Degree in Music Education. Alexis Paxton received her Master's Degree in Choral Conducting in 2001.

Selections by the Noe Middle School Concert Choir

Na Horách

Arr. Zdeněk Lukás

Na horách se svítí,
Já tám poběhnu,
Jeli to kvítečko,
Já ho utrhnu.

There is light in the mountains,
I will run there,
If it is a flower,
I will pick it.

Kvítečko to není, je to má
Milá, proto se tak svítí
Že je upřímná.

It is not a flower, it is my
girlfriend; there is so much light,
because she is so sincere.

Na horách sejou hrách,
Na dolině ćoćku;
Přijed' knám, jdo ti dám,
Do hrnička trošku.

In the mountains, they sow peas,
in the valleys they sow lentils,
Come to us, I'll give you a little bit
into your cup.

Na horách se svítí,
Že si byla má holčička;
Žes byla má panenka.

There is light in the mountains,
That you were my girl;
That you were my girlfriend.

Přijd' ti knám, já ti dám
Do hrníčka trošku!

Come to us, I'll give you a little bit
into your cup!

Ziemas svētki sabraukuši

Andrejs Jansons

Ziemas svētki sabraukuši, kaladū,
Rakstītāmi kamanāmi, kaladū.
Tekat, bērni, tekat, bērni, kaladū,
Saņemati Ziemas svētkus, kaladū.

Lo and behold, a sleigh is coming, kaladu,
Stallion prancing, bells a-kingling, kaladu.
Hurry, children, wait no more, kaladu,
Winterfest is at the door! Kaladu.

Sen dzirdēju, nu redzēju, kaladū,
Ziemas svētku kumeliņu, kaladū.
Lidz zemeii krēpes auga, kaladū,
Ar basāmi kājiņāmi, kaladū,

Look and see how nobly dressed, kaladu,
Is the steed of Winterfest, kaladu.
Golden reins and ribbons streaming, kaladu,
Diamonds in the bridle gleaming, kaladu.

Dieviņš brauca pār kalniņu, kaladū,
Sudrabotu mēteliti, kaladū.
Dedziet gaišu uguntiņu, kaladū,
Laidiet Dievu istabāi, kaladū!

O'er the hilltop God is riding, kaladu,
Slowly riding, gently guiding, kaladu.
Light the way with fires glowing, kaladu,
Bring Him in your humble dwelling, kaladu.

Ah! Si Mon Moine Voulait Danser — **Arr. Donald Patriquin**

O danse mon moine danse, Tu n'entends pas la danse.	O dance, my monk, dance, You don't hear the dance.
Ah! Si mon moine voulait danser— Un capuchin je lui donnerais. Un ceinturon je lui donnerais. Un chapelet je lui donnerais. Un froc de bur' je lui donnerais.	Ah! If my monk would like to dance-- I would give him a cap. I would give him a sash. I would give him a rosary. I would give him a homespun coat.
Sil n'avait fait voeu de pauvreté, Bien d'autres choses je lui donnerais!	If he had not made a vow of poverty, I would give him other things as well!

Durme, Durme — **Arr. Audrey Snyder**

Durme, durme, ijiko de madre Durme, durme sin ansia i dolor. Kon ermozura de Sh'ma Yisrael.	Sleep, sleep mother's little boy Free from worry and pain. With the beauty of the words of Sh'ma Yisrael.

Selections by the Collegiate Chorale

Lobet den Herrn, alle Heiden — **Johann Sebastian Bach**

Of the six surviving complete motets by Bach, *Lobet den Herrn, alle Heiden* is unusual in several ways. It is the only motet that has no chorale, it never expands to more than four parts, it is in one movement, it has an independent basso continuo part, and its text (Psalm 117) and joyous music seem to rule out a connection to a funeral service, leading some scholars to question its authenticity. The independence of the continuo part, written out in the score, has led some to believe that the motet may actually be part of a larger Bach work. The exact date of composition of the motet is unknown, but it was first published by Breitkopf und Härtel in 1821, allegedly from a lost autograph of Bach.

The psalm is set as a grand double-fugue, with an arpeggiated first subject contrasted with a descending countersubject in step-wise motion on the word *preiset*. Intense polyphony ensues, with subject and countersubject appearing together, often in stretto. A brief chordal passage, introducing the text *Denn seine Gnade und Wahrheit*, seems to slow down the motion. The women's voices sing sustained lines with numerous suspensions over paired men's voices moving in parallel thirds. This is followed by a third fugue subject, featuring an octave leap and paired with a pedal point in another voice depicting the text *Ewigkeit* (*eternity*). The counterpoint becomes more intense, leading to a joyous *Alleluia* in triple meter on yet another fugue subject.

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluia!	Praise the Lord, all ye nations, and praise him, all ye people! For his grace and truth reign over us for ever. Alleluia!

Psalm 117

Der 43ste Psalm: Richte mich, Gott, Op. 78, Nr. 2 — **Felix Mendelssohn**

Mendelssohn moved to Berlin in late 1843 to become director of sacred music at the Berlin Dom. He composed the three psalms of Opus 78 to be sung as introits during church services at the cathedral. Psalm 2 *(Warum toben die Heiden)* was composed for the Christmas day introit of 1843. Psalm 43 *(Richte mich, Gott)* and Psalm 22 *(Mein Gott, mein Gott)* were for Passion Sunday and Good Friday, respectively, in 1844. These monumental works of eight-part a cappella writing served as models for subsequent composers such as Brahms and Bruckner.

Psalm 43 opens in D minor with antiphonal singing between men's and women's voices, then unites in a rich eight-part texture in F major at the text *Sende dein Licht* (*send out thy light*). The closing motif, set in D major on the text *Was betrübst du dich, meine Seele...*, employs the same theme that Mendelssohn used in the fourth and seventh movements of his setting of Psalm 42 for chorus and orchestra, composed in 1837.

Richte mich, Gott, und führe meine Sache wider das unheilige Volk, und errette mich von den falschen und bösen Leuten.	Judge me, O God, and plead my cause against an ungodly nation: and deliver me from the deceitful and unjust people.
Denn du bist der Gott meiner Stärke; warum verstößest du mich? Warum lässest du mich so traurig geh'n, wenn mein Feind mich drängt?	For thou art the God of my strength, why dost thou cast me off? Why do you let me go mourning, because of the oppression of the enemy?
Sende dein Licht und deine Wahrheit, dass sie mich leiten zu deinem heiligen Berge, und zu deiner Wohnung.	Send out thy light and thy truth, that they may lead me unto thy holy hill, and to thy dwelling place.
Daß ich hineingehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist, und dir, Gott, auf der Harfe danke, mein Gott.	Then I will go unto the altar of God, unto God, who is my exceeding joy and victory, and you, God, upon the harp will I praise thee, My God.
Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! Harre auf Gott! Denn ich werde ihm noch danken, daß er meines Angesichts Hülfe, und mein Gott ist.	Why art thou cast down, O my soul, and why art thou disquieted within me? Hope in God! Hope in God! For I shall yet praise him, who the health of my countenance, and my God is.

Psalm 43

Salve Regina **Herbert Howells**

Herbert Howells studied composition with Charles Villiers Stanford and counterpoint with Charles Wood at the Royal College of Music in London. In 1920 he was appointed an instructor in composition, a position he held until he was in his eighties. He succeeded Gustav Holst as music director at St. Paul's Girls' School in 1936, remaining there until 1962. He was a professor of music at the University of London from 1954 to 1964. *Salve Regina*, composed for SSATBB chorus, is from his *Four Anthems to the Blessed Virgin Mary*, op. 9. It is an early work, dating from around 1915.

Salve Regina, Mater misericordiae: Vita, dulcedo, et spes nostra, salve.	Hail, O Queen, Mother of mercy; our life, our sweetness, and our hope: hail!
Ad te clamamus, exsules filii Hevae. Ad te suspiramus, gementes et flentes, in hac lacrymarum valle.	To thee we cry, poor banished children of Eve. To thee we send up our sighs, groaning and weeping in this valley of tears.
Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.	Hasten therefore, our Advocate, and turn your merciful eyes toward us.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	And show us Jesus, the blessed fruit of your womb, after this exile.
O Clemens: O pia: O dulcis Virgo Maria.	O merciful, O pious, O sweet Virgin Mary.

Wiigen-Lied (from *Wie ein Kind*)

Per Nørgård

I wanted to oppose two poetic expressions in this work, the one coming from the tortured soul of the schizophrenic Adolf Wölfli, the other from the highly esteemed and famous poet, Rainer Maria Rilke. The first movement, *Cradle Song* or *Lullaby* (*Wiigen-Lied* in Wölfli's idiosyncratic spelling) encompasses many psychological aspects, and–among other things–interruptions by odd, distant shouts that are perhaps reminiscent of cries of street vendors, or of a mother who calls from high up in the apartment house down to her child in the resonant back courtyard of the building. The second movement, *Spring Song* (*Frühlings-Lied* by Rilke) is the song of a happy child, a child in harmony with itself: open, playful, receptive. The third movement, *Funeral March with an Accident* (*Trauermarsch mit einem Unglücksfall,* by Wölfli), repeats the musical themes from the first movement, but a (stuttering) male soloist, who is doing his best to sing along with his companions, has a terrible time of it.

Adolf Wölfli was born in 1864 in Switzerland. His parents were very poor and his unhappy and lonely upbringing reached a sad climax when he was caught twice in (unsuccessful) attempts to sexually abuse young girls. From 1895 until his death in 1930 Wölfli was interned at Waldau, an asylum for the mentally disturbed. There he developed a unique, intense artistic expression that has impressed an increasing number of admirers. He painted, wrote poetry, and decorated more than 20,000 sheets of paper (many of which were very large). As early as 1921 Walter Morgenthaler (psychiatrist and doctor who was in charge of Wölfli) published the book, *Ein Geisteskranker als Künstler (A Mentally Diseased Soul as Artist),* about Wölfli's paintings and writings, and, among others, the outstanding poet, Rainer Maria Rilke, was deeply moved by the artistic quality of Wölfli's works that were published at that time.

Per Nørgård (adapted, trans. J. Christensen, University of Louisville Faculty)

I. Wiigen-Lied (Cradle Song)
G'ganggali ging g'gang,
g'gung g'gung!
Giigara-Lina Wiiy Rosina,
G'ganggali ging g'gang,
g'gung g'gung!
Rittara-Gritta, d'Zittara Witta.
G'ganggali ging g'gang,
g'gung g'gung!
Giigaralina, siig 'R a Fina.
G'ganggali ging g'gang,
g'gung g'gung!
Fung z'Jung, chung d'Stung.

text by Adolf Wölfli

Sorgen, sorgen rammer alle, ingen slipper,
I flæng slår sorgen os ned.

Kummer, Kummer fasst uns alle, keiner geht frei
beliebig fasst uns der Kummer.

(Original Danish, sung in German by request of the composer)

Sorrow, sorrow afflicts us all, no one escapes,
Randomly sorrow strikes us down.

Text by Ole Sarvig (from Siddharta) *(trans. J. Christensen)*

Long Road

Ēriks Ešenvalds

Ēriks Ešenvalds is one of Latvia's leading young composers, and has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed in Europe and the USA. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He is currently studying composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the USA, he received an Honorable Mention in the competition of the International Clarinet Association (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija*, which has inspired a number of recent choral compositions.

Ešenvalds's lush setting of *Long Road*, composed in 2010, alternates between full chorus and a semi-chorus. The simple, expressive melodic flow of the piece captures the delicacy and emotion of Bārda's text. Select sopranos and altos sing long, flowing lines that soar above the choir as the texture of the work becomes richer. After the second stanza of the poem, Ešenvalds reduces the chorus to an open fifth, then gradually expands to chord clusters on hums and "Ah" vowels, accompanied by brief improvisations by ocarina and recorder players within the choir, gently supported by triangles and bells. The semi-chorus begins the third stanza, soon joined by the full chorus as the work reaches its climax on the text *But a longer road leads to your heart, my love!* A return of the expanding chord clusters with the accompanying instruments brings the work to a quiet repose.

Long Road is one of several new compositions by Mr. Ešenvalds that University of Louisville choirs have performed recently. Last fall the Cardinal Singers gave the premiere of *Only in Sleep*, a setting of the Sarah Teasdale poem, commissioned by the University of Louisville.

> *Long Road* is the English version of my recent choral composition *Tāls Ceļš* (lyrics by Latvian poet Paulīne Bārda), and it is dedicated to Stephen Layton and Polyphony, who first performed it on April 8th, 2010 in Trinity College Chapel, Cambridge.
>
> *(Ēriks Ešenvalds)*

I love you night and day as a star in the distant sky.
And I mourn for this one thing alone
that to love, our lifetime was so short.

A long road to heaven's shining meadow,
and never could I reach its end.
But a longer road leads to your heart,
which to me seems distant as a star.

High above the arch of heaven bends
and light so clear is falling.
Like a flow'ring tree the world is blooming.
Overwhelmed, my heart both cries and laughs.

Oh, like a flow'ring tree the world is blooming.
Overwhelmed, my heart both cries and laughs.

A long road to heaven's shining meadow,
and never could I reach its end.
But a longer road leads to your heart, my love!
...which to me seems distant as a star.
A long road.
(*Tāls Ceļš*, text by Paulīne Bārda, English translation by Elaine Singley Lloyd)

Quisiera

Roberto Valera

Cuban composer Roberto Valera studied with José Ardévol, Leo Brouwer, and Edgardo Martín at the Conservatorio Municipal de La Habana, and later had post-graduate studies in composition with Andrzej Dobrolowski and Witold Rudzinski at the Frédéric Chopin Academy of Music in Warsaw, Poland. He has a degree in education from the Escuela Normal para Maestros in Havana and a PhD in pedagogy from the University of Havana. At the request of Brouwer, Valera began to work as a musical advisor at the Instituto Cubano del Arte e Industria Cinematográficos, embarking on a career as a film composer. His work for film served as a laboratory where he could experiment with new compositional techniques. Later Valera incorporated many of these techniques in such works as *Conjuro* for soprano and orchestra (1968) and *Devenir* (1969). In 1976, Valera began a long association with the Instituto Superior de Arte de Cuba, serving as dean and professor of composition, orchestration and contemporary techniques, and establishing the electronic music studio there. Recent works include *Concierto de Cojúmar* for guitar and orchestra and *Canciones de Pepito el de los cuentos*, for solo voice, children's choir and MIDI orchestra. His output consists of mostly orchestral, chamber, and electro-acoustic works.

Among his honors are First Prize in a competition of the Cuban Ministry of Culture (1985, for *Concierto por la Paz*) and the National Award from UNEAC (1989, for his entire *œuvre*). He has received the Alejo Carpentier Medal, the Félix Varela Medal and the National Culture Award of the Council of the State. The Ministry of Higher Education has also awarded him for his contribution to Cuban education. Other honors include the Basse Terre Medal in Guadeloupe, the José Maria Heredia Medal of the province of Santiago (Cuba), the Karol Szymanowski Medal of the Polish Ministry of Art and Culture, among others. He has held different positions on the executive board of UNEAC (Unión Nacional de Escritores y Artistas de Cuba), including a term as president of its music section from 1990-92.

The word *clave* refers not only to the familiar instrument used in Caribbean music, but also to the fundamental rhythmic pattern of Latin American salsa music. The rhythms of *Quisiera* are based on the *son clave* rhythmic pattern, the most common *clave* pattern used in Cuban popular music. Virtually every melodic idea in *Quisiera* is laden with syncopations, and themes are passed from one voice part to another, accompanied by instrument-like figures in the other voices using *son clave* patterns. Secondary themes become more abundant as the piece progresses. These rhythms test the skill of anyone not reared in Latin America culture.

Quisiera mi prieta linda yo quisiera ser como arena pa' colarme en tus ojitos, bien, y en tus lágrimas bañarme.	I would like, oh my lovely brunette, I would like to be like the sand to engulf myself thoroughly in your eyes, how wonderful, and bathe in your tears.
Quisiera ser come el aire pa' jugar con tus cabellos, bien, y en tus hebras enroscarme. Quiero jugar con tus cabellos quisiera ser como el aire.	I would like to be like the wind, and play with your hair, how wonderful, and curl up in your locks. I want to play with your hair, I would like to be the wind.
Quisiera ser el mar y llevarte en mis olas tranquilas a pasear.	I would like to be the sea and to carry you to stroll in my serene waves.
Quiero prieta bonita y rozarte con mil olas, bien. Quisiera ser el mar y rozarte mil veces al pasar que mi sal saborearas	I want, my lovely brunette, to caress you with a thousand waves, how wonderful. I would like to be the sea and caress you a thousand times, and that you would taste my salt as we pass through.
Quisiera ser el aire quisiera ser el sol quiero lin da yo quisiera ser el sol y en un solo suspiro quemarme en un solo suspiro. Ah!	I would like to be the wind; I would like to be the sun when touching your beauty. I would like to be the sun and in one sigh, burn myself in just one sigh, burn myself in just one sigh. Ah!

Cert'nly Lawd **Traditional Spiritual, arr. Moses Hogan**

Born in New Orleans, Louisiana on March 13, 1957, Moses George Hogan was a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts and Oberlin Conservatory of Music, he also studied at New York's Juilliard School of Music and Louisiana State University. Mr. Hogan's many accomplishments as a concert pianist include winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale. The Chorale evolved as an outgrowth of the New World ensemble organized by Hogan when he began his exploration of the choral music idiom in 1980. He was an exclusive arranger and composer for Hal Leonard Music Corporation.

In the final years of his life, Mr. Hogan became increasingly in-demand internationally as an arranger, conductor and clinician. He was commissioned to arrange and perform several compositions for a 1995 PBS documentary, *The American Promise,* whose soundtrack was released by Windham Hill records under the title *Voices*. Later, Hogan recorded and conducted several of his arrangements with the famed Mormon Tabernacle Choir on their release *American Heritage of Spirituals*. His discography also includes a recording of spirituals with renowned countertenor Derek Lee Ragin produced by Aira Records as well as MGH Records' *The Battle of Jericho* and *Songs of Reflection*, which features thirty arrangements for mixed chorus. Hogan's contemporary setting of spirituals, original compositions, and other works have been revered by audiences and praised by critics. They have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide.

The arrangement of *Cert'nly Lawd* was commissioned by the University of Wisconsin-Madison Concert Choir, under the direction of Beverly Taylor.

Have you got good religion? Oh, cert'nly Lawd.
Have you got good religion? Yes, cert'nly Lawd.
Can't you feel de spirit movin'? Now don't you get weary?
There's a better day acomin'. Now don't you get weary?
Have you been converted? Oh, cert'nly Lawd.
Do you love ev'rybody? Yes, cert'nly Lawd.
I've got religion an' I've been converted.
Yes, I love ev'rybody Lord. Cert'nly Lawd.
Have you been to the water? Oh, cert'nly Lawd.
Have you been baptized? Yes, cert'nly Lawd.
Do you feel like shoutin'? Oh, yes! I feel a shout acomin'.
Yes, I feel it. Oh, yes! I feel a shout acomin'.
Do you feel the spirit? Oh, yes! I feel the spirit movin'
'cause I been converted an' I know I got religion.
Yes, I feel a shout acomin' 'cause I really feel the spirit movin'.
Cert'nly, cert'nly, cert'nly Lawd!

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Noah Barker, *jazz piano*

Student of Jim Connerley

with

John Arstingstall, ***guitar***
Luke McIntosh, ***bass***
William J. Fisher, ***drums***

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Thursday Evening
February 10, 2011
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES AND OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Tune #2	Anonymous
River Man	Nick Drake (1948-1974)
Blue Winter	Noah Barker (b. 1989)
Trio Tune	Noah Barker
Red Clean Two	Noah Barker
'Round Midnight	Thelonious Monk (1917-1982)
Reasoned Avenue	Noah Barker

PROGRAM NOTES

Tune #2 **Anonymous**

Tune #2 is most likely more "traditional" than any other tune on my recital. It is a stan-dard 32-bar AABA form. Because of its simple harmony and melody, it sounds like many other hard-bop/R&B tunes. These elements bring a lot of spirit to the program. We decided to open the piece up to fit the overall theme of the program.

River Man **Nick Drake**

This Nick Drake song is covered by Brad Mehldau on his *Live In Tokyo* album. Mehldau has done a few different versions of this song but this one is my favorite. When deciding on a pop song to cover, I knew Mehldau's interpretation would be fitting. The melody is stated in the beginning then developed through the entire "solo section". My rendition is heavily influenced by Mehldau's neo-romantic arrangement.

Blue Winter **Noah Barker**

Following along with the simple, complicated, odd, groovy, and open theme of this re-cital comes *Blue Winter.* The piece is also based around one key area. When writing the piece, I wanted to give it an improvised quality, especially the harmony. Therefore it is through composed but sounds as if sections are being repeated. The groove and flow in the rhythm section is important because it is the basis for the piece. From the through composed melody, the tune is opened up entirely in the solos, dig it.

Trio Tune **Noah Barker**

This piece *Trio Tune* might not even be considered jazz. Minimalism might be something tagged to the piece. It was certainly inspired by minimalism and features a strange instrumentation. Most of the tune is based around two chords. I wanted to write something simple which requires much more improvisation and communication from the musicians than anything else. Some may call that "free jazz".

Red Cleans Two **Noah Barker**

This piece, along with the other originals, was written within the past six months. They have all been inspired by modern influences outside of jazz. Most of it is in 12/8 time signature and is based around one key area. The form, Intro - ABA'CB - Solos - BA' - Coda, is not something found in standard jazz repertoire.

'Round Midnight **Thelonious Monk**

'Round Midnight, one of Monk's most popular compositions, has a place in my heart as well. I am certainly influenced by Monk's music, compositionally and practically. This is one of the first solo jazz piano pieces I have ever played and I love it to this day. One of my favorite arrangements of this tune is by Fred Hersch, an influence in my music lately. Hersch was able to produce a simple but beautiful arrangement,

while still keeping its quirky quality, something I hope to achieve.

Reasoned Avenue — **Noah Barker**

Rock music, essentially coming from jazz, has in turn influenced jazz. This piece is an example of that. This piece contains two main sections. The first section is based around one pedal. The driving rhythm in this section carries the melody and the harmony. Section two is stronger in harmony and melody. This odd-metered section is based on an isorhythm, a set amount of notes/chords assigned to a repeating rhythmic pattern which don't necessarily line up.

BIOGRAPHY

Noah Barker started piano at age 7. Noah's father Thurman Barker, a well-known jazz drummer, and mother Lucette Ostergren, who studied music through college, were equally important in supporting his study. Barker started his public career playing as a church accompanist at the age of 13. He was hired at a second church at the age of 15, accompanying the church as well as the choir.

Noah Barker started studying with Dominic Daurio in the fall of 2005. Classically trained, Noah Barker developed a serious interest for jazz at the age of 16 and pursued it with Mr. Daurio. In addition, Noah attended the Hartwick College Summer Music Festival and Institute/New York State Music Festival during his summers studying piano and drum set.

Upon graduation from Sullivan West High School in Lake Huntington, NY in 2007, Noah was granted a full scholarship to study jazz performance at the University of Louisville. Through the University of Louisville, Noah Barker has played with jazz giants Lee Konitz, Dave Samuels, Jimmy Walker, and Joe Piscopo. In addition, he recorded with groups from UofL, including the Jazz Ensemble I, which recorded a play-along for a Terry O'Mahoney workbook. Barker started his teaching career in 2007 teaching private drum set lessons. He continues to teach piano privately today.

In the summer of 2010, Noah Barker studied with jazz master Kenny Werner. Currently he studies privately with Professor James Connerly and is finishing up his last semester at UofL. Out-side of school, Barker performs frequently in Louisville. Besides jazz, Barker has a solo electronic project of his own, of which an EP was released in August of 2010.

One can find free recordings of Noah's work at:
www.last.fm/music/Noah+Barker

UofL School of Music
502-852-6907
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The Louisville Guitar Society Presents

Michael Isla, guitar

University of Louisville, School of Music, Comstock Concert Hall

Thursday, February 10 – 8PM

PROGRAM

Images of Babylon
- I. King Nebuchadnezzar
- II. The Tower
- III. Hanging Gardens
- IV. Queen Amytis
- V. Dance of the Dragon Goddess

Bittersweet Lullaby

Trilogy
- I. Non Compos Mentis
- II. Black Forest, Blue Mist
- III. Luna

INTERMISSION

Minimalist Meditation

Oud

Prelude

Requiem

Storm

Celtacousticlassical

*All music composed by Michael Isla

Michael Isla is a solo instrumentalist that recites his poetic voice through the guitar. He is a fearless explorer into new tunings and has discovered multi-dimensional tonal palettes to paint his sonic portraits. The melodic drama he designs and the interplay of dynamics and rhythmic diversities creates a unique gravitational pull in the musical universe. The worlds of Fingerstyle, Classical, Spanish, Middle Eastern and Rock music have magnetized and shaped his savory style that tantalizes the musical taste buds.

Speed Concert Series

presents

Nicole Cabell

Soprano



The **Speed** Art Museum

Speed Concert Series
presents

Nicole Cabell, Soprano
Spencer Myer, Piano

Sunday, February 13, 2011 at 3p
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented by the Hattie Bishop Speed Music Trust and gifts from the Connoisseur Annual Giving Society.

Nicole Cabell appears by arrangement with:
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New York, NY 10019-1412

PROGRAM

Shéhérazade — Maurice Ravel (1874–1913)

Asie
La flute enchantée
L'indifférent

Cuatro madrigales amatorios — Joaquín Rodrigo (1901–1999)

¿Con qué la lavaré?
Vos me matásteis
De dónde venís, amore?
De los álamos vengo, madre

Giuseppe Verdi (1813–1901)

Il poveretto
Stornello
L'esule

INTERMISSION

Zigeunermelodien — Antonín Dvořák (1841–1904)

Mein Lied ertönt, ein Liebespsalm
Ei! Ei, wie mein Triangel wunderherrlich läutet!
Rings ist der Wald so stumm und still
Als die alte Mutter mich noch lehrte singen
Reingestimmt die Saiten!
In dem weiten, breiten, luft'gen Leinenkleide
Horstet hoch der Habicht auf den Felsenhöhen

Kurt Weill (1900–1950)

My Ship, from *Lady in the Dark*
I'm a Stranger Here Myself, from *One Touch of Venus*
One Life to Live, from *Lady in the Dark*
Foolish Heart, from *One Touch of Venus*
What Good Would the Moon Be?, from *Street Scene*

{program subject to change}

Program Notes

by John Hausmann

Maurice Ravel (1875-1937) ranks among the most famous French composers and is considered one of the most original musicians of the early 20th century. Despite this current positive reception, the beginning of his career was inauspicious. His attempts to win the prestigious *Prix de Rome* composition prize were fruitless, and his studies at the Paris Conservatoire ended in public scandal. He is best known as a composer of orchestral works, including the ballet *Daphnis et Chloé* and *Bolero.* While Ravel is rightly heralded as a master of orchestral writing, he is equally skilled at writing for piano and for voice.

Ravel's interest in foreign subject matter is rooted partially in the 19th century's preoccupation with nationalism and partially in his mother's Spanish and Basque heritage. This interest manifested in several compositions on "exotic" subjects, including *Shéhérazade*, settings of poems by Tristan Klingsor. The work, which was written originally for voice and orchestra, expresses a sense of how Ravel conceived of a romanticized, poetic East. The first poem, Asie, is a long description of the Persian world, rife with expressive imagery and exotic color. The second poem, *La flûte enchantée*, tells of a woman who is transported to the arms of her lover through the power of an enchanted flute. *L'Indifférent*, the final poem, thought less obviously exotic in this setting, acquires a sense of mysteriousness that helps it fit with the remaining poems, giving the entire musical set a coherency lacking in the poems. Throughout the work, flowing, languid melodies and a use of sensuous tone color present Ravel's conception of this poetic land of sultans and viziers, of minarets and bazaars, and of scimitars and Sinbad.

Blind from the age of three, Joaquín Rodrigo (1901-1999) studied composition in his native Spain and with Paul Dukas in Paris. He and composer Moreno Torroba led a movement to invigorate Spanish classical music by drawing on folk and Baroque traditions. Rodrigo's own description of his music as fundamentally conservative or "faithful to tradition" is evident in his guitar pieces, many of which, like the *Concierto de Aranjuez*, are central works in the classical guitar repertoire.

The full title of this work translates as *Four Madrigals of Love (Inspired by Spanish Music of the 16th Century).* While the *Cuatro madrigales amatorios* is typically performed as a group, the four songs are unrelated by mood or text. What they do have in common is Rodrigo's restrained classicism and vernacular Spanish influences. Rodrigo's artistry lies in his unpretentious settings of emotionally straightforward poems. While this results in songs that are deceptively simple, it also adds a sense of realism that can sometimes be lost in other more formal art songs. For example, "¿Con qué la lavaré?" conjures an image of a jilted lover singing over a basin while she washes her face. Due to the simplicity of both harmony and melody and because of the directness of emotion, we imagine a human character singing of his or her feelings. While this is removed from the high drama of Verdi and Weill or the exoticism of Ravel and Dvořák, Rodrigo's enduring legacy is his ability to write music that sounds like folksong, capturing the simplicity and immediacy of music in everyday life.

Giuseppe Verdi (1813-1901) was the foremost Italian musical dramatist. After more than a century, his operas are still a mainstay of opera companies around the world. There are several reasons for this unprecedented success: his gift for melody, his sensitivity to texts, his challenging yet accessible harmonic language, and his inimitable gift for drama. Each of his operas sounds fresh, and even if he employs signature formulas, Verdi creates new solutions to the inherent dramatic problems of the individual work. Striving always to challenge himself and his audience while still remaining intelligible, Verdi has achieved a level of popular and critical acknowledgment and respect that is perhaps unmatched in the annals of music history.

Verdi is known primarily as a composer of opera, not art song. The more intimate atmosphere of these works is a departure from Verdi's more familiar music, with the huge sound of orchestra, choir, and soloists. And yet, the songs reveal that Verdi's mastery of writing for the voice is unchallenged by conventions of genre. "Il poveretto" combines the aspects of theater and intimacy found in the best of his arias. "Stornello" highlights the incredibly rich and personal characterization he is able to create for his singers. "L'esule" utilizes the

traditionally operatic performance styles of recitative and aria to tell a gripping narrative which resonates with the Italian unification movement that appropriated Verdi's music. Each of these songs reveals that Verdi's dramatic pacing is expansive and captivating regardless of the size of his theatrical canvas.

Antonín Dvořák (1841-1904) was considered one of the most important Czech composers. Born to the village butcher in a small town, he went on to study composition and organ in Prague. One of his early compositions was awarded a prize from a jury that included Johannes Brahms, and subsequent successes in Britain helped secure Dvořák's international reputation. The National Conservatory in New York City, by offering him a large sum, enticed Dvořák to come to America to teach and develop a national music style. His study of Negro spirituals and Native American melodies resulted in a compositional language that blended characteristics of these American musics with European forms, techniques, and styles. Despite his fondness for America, Dvořák returned to his beloved Bohemia at the end of his life.

Dvořák's *Zigeunermelodien* (Gypsy Melodies) prominently displays one of the important facets of Dvořák's compositional style, a preoccupation with ethnic or native musics. This fascination presents itself first in the texts. These poems, like those set by Ravel in *Shéhérazade*, are evocative interpretations of cultural difference. Musically, Dvořák captures the color and life of the texts, with driving rhythms, exuberant harmonies, and a fluid sense of melody. It is interesting to listen to how Dvořák plays with modality in these songs. For example, he will use a major chord for a song's first section, but then make that same chord minor in a later section. This gives the music a melancholic air, which one can read either as subverting the idealism of the texts, or as self-consciously romanticizing Gypsy life.

Kurt Weill (1900-1950) was born in Germany, but immigrated to America in 1943. His collaborations with playwright and poet Bertolt Brecht were avant-garde and

challenging, but also maintained a commercially pragmatic sensibility (with, for example, his well-known song "Mack the Knife"). He brought his mixture of experimentation, drama, and musical accessibility to Broadway in the 1940s. It is in this work that we see the mature fruition of Weill's idea of "gestic music," music that (like Mozart's) wholly underscores the character of the stage action. It is this sensitivity to issues of pacing, timing, and mood that solidify his place among the top theatrical composers of all time.

Lady in the Dark was a collaboration with lyricist Ira Gershwin. The protagonist, Liza Elliot, is undergoing psychoanalysis. While seemingly successful, powerful, and happy, a string of failed relationships pushes her towards depression. "One life to live" comes at the beginning of the musical, when Liza's confidence is still unshaken by her work with her psychologist. "My ship" is the final number in the show, and comes at the end of a long sequence where Elliot is remembering a song from a childhood that she had forgotten.

To create *Street Scene*, which earned Weill his first Tony award, Weill worked with lyricist Langston Hughes and Elmer Rice. Towards the end of the first act, Rose, one of the female leads, sings about how she prefers genuine love to insincere promises ("What good would the moon be?").

With *One Touch of Venus*, Weill collaborated with poet Ogden Nash. "I'm a stranger here myself" is sung by an animated statue of Venus, who has fallen in love with the barber who brought her to life. Later in the act, Venus is less than enthralled with the prospect of living and loving as a mortal ("Foolish Heart"). All of these songs reveal Weill's idiosyncratic blend of high art and low art, of sophisticated Western classical techniques and jazz harmonies with accessible melodies and colorful orchestrations. Weill's musical language progressed from the avant-garde experimentalism of his early days to the accessible melodicism of his Broadway days. Despite these changes, manifested throughout Weill's entire career is one of the 20th century's greatest dramatic sensibilities.

MAURICE RAVEL

Born March 7, 1875 in Ciboure, Basses Pyrénées
Died December 28, 1937 in Paris

Shéhérazade (1903) text: Tristan Klingsor

Asie

Asie, Asie, Asie,
Vieux pays merveilleux des
contes de nourrice,
Où dort la fantaisie comme une impératrice,
En sa forêt tout emplie de mystère.

Asie,
Je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port,
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes,
Comme un immense oiseau de nuit dans
le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse,
Sur en vieux rythme ensorceleur.

Je voudrais voir Damas et les villes de
Perse,
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie,
Sur de visages noirs aux dents claires.

Je voudrais voir des yeux sombres d'amour,
Et des prunelles brillantes de joie,
En des peaux jaunes comme des oranges.
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets,
entre des bouches
Tout entourées de barbe blanche.
Je voudrais voir d'âpres marchands
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur
doigt qui se penche,
Accordent vie ou mort, au grè de leur désir.

Asia

Asia, Asia, Asia,
ancient, marvelous country of fairy tales,
where fantasy sleeps like an empress
in her forest full of mystery.

Asia,
I would like to go with the schooner
which is rocking this evening in the
port mysterious and solitary,
and which finally spreads its violet sails
like a huge bird of night in the golden sky.

I would like to go away to the
islands of flowers,
while listening to the song of the
wayward sea,
with its old, bewitching rhythm.

I would like to see Damascus and the
cities of Persia,
with airy minarets in the sky.
I would like to see beautiful silken turbans
above black faces with shining teeth.

I would like to see eyes dark with love
and pupils sparkling with joy,
in skins yellow as oranges.
I would like to see garments of velvet
and robes with long fringes.

I would like to see calumets,
held between lips
fringed with white beards.
I would like to see avaricious
merchants with shifty glances,
and cadis, and viziers
who, with a single movement of
their bending finger,
decree life or death, just as they wish.

Je voudrais voir la Perse, et l'Inde,
et puis la Chine,
Les mandarins ventrus sous les
ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais
enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin,
Avec un personnage au milieu d'un
verger.

Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou
d'innocent,
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des
reines,
Je voudrais voir des roses et du sang,
Je voudrais voir mourir d'amour ou
bien de haine.

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux
de rêves,
En élevant comme Sindbad ma
vieille tasse arabe
De temps en temps jusqu'à mes lèvres,
Pour interrompre le conte avec art...

I would like to see Persia, and India,
and then China,
the portly mandarins beneath their
sunshades,
and the princesses with their delicate hands,
and the scholars who dispute
over poetry and beauty;

I would like to linger in the enchanted palace,
and like a foreign traveler
gaze at leisure upon countrysides painted
on fabrics in pinewood frames,
with a figure in the midst of an orchard.

I would like to see assassins smiling
at the executioner who cuts off an
innocent head
with his grand curved oriental saber.
I would like to see beggars and queens,
I would like to see roses and blood,
I would like to see dying in the name
of love- or hate.

And then returning later,
to narrate my adventure to those
interested in dreams,
while raising like Sinbad my old Arabian
cup from time to time to my lips,
to interrupt the tale with artistry...

La flûte enchantée

L'ombre est douce et mon maître dort
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue.
Et quand je m'approche de la croisée,
Il me semble que chaque note s'envole
De la flûte vers ma joue,
Comme un mystérieux baiser.

The enchanted flute

The shade is soft and my master is sleeping
with his conical silken cap on his head,
and his long yellow nose in his white beard,
But I, I am still awake
and I hear outside
the melody of a flute pouring forth
sadness and joy in turn.
An air now languorous, now gay,
that my darling lover plays,
and when I draw near the casement,
it seems as though each note flies
from the flute toward my cheek
like a mysterious kiss.

L'indifférent

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger, et la courbe fine
De ton beau visage de duvet ombragé,
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante,
Comme une musique fausse.
Entre! Et que mon vin te réconforte…
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse…

The indifferent one

Your eyes are gentle like those of a girl,
young stranger, and the delicate curve
of your handsome face, shaded with down,
is still more attractive in its contour.
On my doorstep your lips chant
an unknown, charming tongue,
like false music.
Enter! And let my wine refresh you…
but no—you pass by,
and I see you departing from my threshold,
gracefully waving farewell to me,
your hips lightly swaying
with your languid, feminine gait…

JOAQUÍN RODRIGO

Born in Sagunto, Spain, November 22, 1901
Died in Madrid, July 6, 1999

Cuatro madrigales amatorios (1948) text: Anonymous, 16th century

¿Con qué la lavaré?
¿Con qué la lavaré, la tez de la mi cara?
¿Con qué la lavaré? que vivo mal penada.
Lávanse las casadas con agua de limones,
Lavóme yo cuitada, con penas y dolores.

With what shall I wash?
With what shall I wash the skin of my face?
With what shall I wash it?
I live in such deep sorrow.
Married women wash in lemon water,
I bathe in my pain and sorrow.

Vos me matásteis
Vos me matásteis,
Niña en cabello,
Vos me habéis muerto.
Riberas de un río,
Ví moza virgen,
Niña en cabello.
Vos me matásteis,
Niña en cabello,
Vos me habéis muerto.

You destroyed me
You destroyed me,
girl of the lovely hair,
you have killed me.
By the banks of a river
I saw a young virgin,
a girl with lovely hair.
You have destroyed me,
girl of the lovely hair,
you have killed me.

¿De donde venís, amore?
¿De donde venís, amore?
Bien se yo de donde,
Fuere yo testigo,
Ah, ah, ah, bien sé yo de donde.

Where have you been, my love?
Where have you been, my love?
Well do I know,
I was a witness,
Ah! Well do I know.

De los álamos vengo, madre
De los álamos vengo, madre,
de ver como los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga.

From the poplar trees I come, mother
From the poplar trees I come, mother,
after having seen how the air makes them sway.
From the woods of Seville I come,
after having seen my beautiful friend!

GIUSEPPE VERDI

Born October 9 or 10, 1813 in Roncole, nr. Busseto, Italy
Died January 27, 1901 in Milan

Il poveretto text: S. Manfredo Maggioni

Passegger, che al dolce aspetto
Par che serbi un gentil cor,
Porgi un soldo al poveretto
Che da man digiuno e' ancor.

Fin da quando era figliuolo
Sono stato militar
E pugnando pel mio suolo
Ho trascorso e terra e mar;

Ma or che il tempo su me pesa,
Or che forza piu' non ho,
Fin la terra che ho difesa,
La mia patria m'obliò.

The pauper

Fleeting, as the sweet appearance
Preserving a gentle heart,
Give a penny to the poor one
Who has not yet eaten.

Since he was a little boy
They have fought
And struggled for my soil
While I traveled on land and sea.

But now that time hangs heavy,
And strangth I no longer have,
Even the soil I defended
My country, forgets me.

Stornello text: Anonymous

Tu dici che non m'ami...
anch'io non t'amo...
Dici non mi vuoi ben, non te ne voglio.
Dici ch'a un altro pesce hai te so l'amo.
Anch'io in altro giardin la rosa coglio.
Anco di questo vò che ci accordiamo:
Tu fai quel che ti pare, io quel che voglio.
Son libera di me, padrone è ognuno;
Serva di tutti e non servo a nessuno.

Costanza nell'amor è una follia;
Volubile io sono e me ne vanto.
Non tremo più scontrandoti per via,
Nè, quando sei lontan mi struggo in pianto.
Come usignuol che usci di prigionia
Tutta la notte e il dì folleggio e canto.

Refrain

You say you don't love me...
I don't love you either...
You say you don't care for me, nor I for you.
You say you love another.
I, too, pick roses in another garden.
Then let's agree on this.
You do what you like, and I'll do as I please.
You're free of me, master of none;
I'll take all, and serve no one.

Constancy in love is folly;
I'm fickle and proud of it.
I'm not afraid to run into you on the street,
neither do I weep when you're far away.
As a bird freed from prison,
all night and day I frolic and sing!

L'esule text: Temistocle Solera

Vedi! la bianca luna
Splende sui colli;
La notturna brezza
Scorre leggera ad increspare il vago
Grembo del queto lago.
Perché, perché sol io
Nell'ora più tranquilla e più soave
Muto e pensoso mi starò?
Qui tutto è gioia; il ciel, la terra
Di natura sorridono all'incanto.
L'esule solo è condannato al pianto.
Ed io pure fra l'aure native
Palpitava d'ignoto piacer.
Oh, del tempo felice ancor vive
La memoria nel caldo pensier.
Corsi lande, deserti, foreste,
Vidi luoghi olezzanti di fior;
M'aggirai fra le danze e le feste,
Ma compagno ebbi sempre il dolor.
Or che mi resta?... togliere alla vita
Quella forza che misero mi fa.
Deh, vieni, vieni, o morte, a chi t'invita
E l'alma ai primi gaudi tornera.
Oh, che allor le patrie sponde
Non saranno a me vietate;
Fra quell'aure, su quell'onde
Nudo spirto volerò;
Bacerò le guance amate
Della cara genitrice
Ed il pianto all'infelice
Non veduto tergerò.

The exile

Look! the white moon
Shines on the hills;
The night breeze
Moves slightly to disturb
the quiet lake.
Why must I to remain alone,
silent and thoughtful,
In this peaceful and gentle hour?
Everything here is rejoicing;
The heavens, the earth
smile at the charm of nature.
Exiled, alone, I'm condemned to tears.
My heart also, among the native breezes,
palpitated with an unknown pleasure.
Oh, happy time still alive
with warm thoughts and memories.
I saw lands coursing with deserts, forests,
and fragrant flowers;
I moved between the dances and parties,
But my companion was always grief.
What remains for me now?
Remove from me the life that causes so
much grief.
Come, death, to the one who calls you,
and let me soul return to its early joys.
Oh, the banks of my homelands
will not be forbidden;
Among the breezes, on that waves,
Nude spirits fly;
I'll kiss the cheeks of my dear mother,
and the tears of the unhappy one will
no longer be seen.

Intermission

ANTONÍN DVOŘÁK

Born September 8, 1841 in Nelahozeves
Died May 1, 1904 in Prague

Zigeunermelodien, Op. 55 text: Adolf Heyduk

Mein Lied ertönt, ein Liebespsalm
Mein Lied ertönt, ein Liebespsalm,
beginnt der Tag zu sinken,
und wenn das Moos, der welke Halm
Tauperlen heimlich trinken.

Mein Lied ertönt voll Wanderlust,
wenn wir die Welt durchwallen,
nur auf der Puszta weitem Plan
kann froh mein Sang erschallen.

Mein Lied ertönt voll Liebe auch,
wenn Heidestürme toben;
wenn sich befreit zum letzten Hauch
des Bruders Brust gehoben!

My song of love rings out at dusk
My song of love rings out at dusk,
when sunlit hours are sinking,
and thirsting moss and grasses parched
deep of the dew-pearls drinking.

My song rings out when roam we must,
and through the world we wander:
but when we near my native plains
my song grows louder, fonder.

My song rings out, and still of love,
when loud the wind increases;
and when Death's Hand a brother's soul
with his last breath releases!

Ei! Ei, wie mein Triangel wunderherrlich läutet
Ei! Ei, wie mein Triangel
wunderherrlich läutet!
Wie Zigeunerlieder, wenn zum
Tod man schreitet!
Wenn Triangelklänge mich zum
Tod begleiten,
ist's mit Tanz und Liedern aus
für alle Zeiten!
Lieder, Reigen, Liebe aus für alle Zeiten.

Ah! Why is my three-cornered bell ringing?
Ah! Why is my three-cornered bell
ringing so passionately?
As a gypsy song when death is imminent
the death of a gypsy brings an end
to song, dance, love and all concerns!
To song, dance, love and all concerns!

Rings ist der Wald so stumm und still
Rings ist der Wald so stumm und still,
das Herz schlägt mir so bange;
der schwarze Rauch sinkt tiefer stets,
die Träne trocknend meiner Wange.

Doch meine Träne trockne nicht,
sollst anders wohin wehen!
Wer auch im Schmerz noch singen kann,
der lebt, nicht wird sein Lied vergehen!

The forest is quiet all around
The forest is quiet all around;
only the heart is disturbing the peace.
As if black smoke is flowing,
tears flow down my cheeks
and so they dry.

They need not dry -
let other cheeks feel them.
The one who can in sorrow sing
will not die but lives and lives on.

Als die alte Mutter

Als die alte Mutter mich noch lehrte singen,
sonderbar, daß Tränen ihr am Auge hingen.
Jetzt die braunen Wangen netzen mir die Zähren,
wenn ich will die Kinder Sang
und Spielen lehren!

When my old mother

When my old mother taught me to sing,
Strange that she often had tears in her eyes.
And now I also weep,
when I teach gypsy children to
play and sing!

Reingestimmt die Saiten!

Reingestimmt die Saiten! Bursche
tanz' im Kreise!
Heute froh, überfroh noch heute,
morgen trüb' nach alter Weise!
Nächsten Tag am Nilstrand,
der den Vätern heilig,
reingestimmt, reingestimmt die Saiten,
in den Tanz, in den Tanz spring eilig!

The string is taut

The string is taut - young man turn,
spin, twirl!
Today reach the heights,
tomorrow down again and
after tomorrow, at the holy table of the Nile.
The taut string is stretched -
turn young man - turn and twirl!

In dem weiten, breiten, luft'gen Leinenkleide

In dem weiten, breiten, luft'gen Leinenkleide
freier der Zigeuner als in Gold un Seide!
Jaj! der gold'ne Dolman schnürt
die Brust zu enge,
hemmt des freien Liedes wanderfrohe Klänge.
Wer beim Schwung der Lieder wahre Lust
empfindet, wünscht, daß alles Gold jetzt aus
der Welt verschwindet!

Wide sleeves and wide trousers have more freedom

Wide sleeves and wide trousers have
more freedom than a robe of gold.
The robe of gold constricts the chest
and the song within the body dies.
He who is happy - his song blooms
with wishes that the whole world
would lose its taste for gold.

Horstet hoch der Habicht auf den Felsenhöhen

Horstet hoch der Habicht auf
den Felsenhöhen
wird den goldnen Käfig er mit
Recht verschmähen.
Kann das wilde Fohlen jagen durch
die Heide wird's am Zaum und
Zugel finden keine Freude.
So hat dem Zigeuner die Natur gegeben,
dass er sich der Freiheit freu' sein ganzes
Leben.

The falcon makes its nest high up on the cliffs

The falcon makes its nest high up
on the cliffs,
And despises a cage, even when
it is made of gold
The wild colt races through the
meadow and finds no joy in being bridled.
Thus Mother Nature has given the gypsy a
yearning for a lifetime of freedom.

KURT WEILL

Born March 2, 1900 in Dessau
Died April 3, 1950 in New York

My Ship,
from *Lady in the Dark*
(1941) text: Ira Gershwin

My ship has sails that are made of silk
The decks are trimmed with gold
And of jam and spice
There's a paradise in the hold
My ship's aglow with a million pearls
And rubies fill each bin
The sun sits high in a sapphire sky
When my ship comes in.

I can wait the years till it appears
One fine day one spring
But the pearls and such
They won't mean much
If there's missing just one thing
I do not care if that day arrives
That dream need never be
If the ship I sing
Doesn't also bring
My own true love to me

I'm a stranger here myself,
from *One Touch of Venus*
(1943) text: Ogden Nash

Tell me is love still a popular suggestion,
Or merely an obsolete art?
Forgive me for asking this simple question,
I'm unfamiliar with his heart,
I'm a stranger here myself.

Why is it wrong to murmur, I adore him,
When it's shamefully obvious, I do?
Does love embarrass him,
Or does it bore him?
I'm only waiting for my cue,
I'm a stranger here myself.

I dream of a day, of a gay warm day,
With my face between his hands.
Have I lost the path, have I gone astray?
I ask, and no one understands.

Love me, or leave me,
that seems to be the question;
I don't know the tactics to use.
But if he should offer a personal
suggestion,
How could I possibly refuse,
When I'm a stranger here myself?

Please tell me, tell a stranger by
curiosity goaded,
Is there really any danger that love
is now out-moded?
I'm interested especially in knowing
why you waste it;
True romance is so fleshly,
with what have you replaced it?

What is your latest foible?
Is Gin Rummy more exquisite?
Is skiing more enjoyable?
For heaven's sake what is it?

I can't believe that love lost it's glamour,
That passion is really passé?
If gender is just a term in grammar,
How can I ever find my way,
Since I'm a stranger here myself?

How can he ignore my available
condition
Why these Victorian views?
You see here before you,
a woman with a mission;
I must discover the key to his ignition.
And then if he should make a
diplomatic proposition,
How could I possibly refuse,
When I'm a stranger here myself?

One Life to Live,
from *Lady in the Dark*
(1941) text: Ira Gershwin

There are many minds in circulation
Believing in reincarnation
In me you see one who doesn't agree

Challenging possible affronts
I believe I'll only live once
And I want to make the most of it
If there's a party I want to be the host of it
If there's a haunted house I want
to be the ghost of it
If I'm in town I want to be the toast of it
I say to me every morning
You've only one life to live
So why be done in?
Let's see the sun in
And gloom can jump in the river
No use to beat on the doldrums
Let's be imaginative,
each day is numbered
No good when slumbered
With only one life to live
Why let the goblins upset you?
One smile and see how they run
And what does worrying get you?
Nothing, the thing is to have fun
All this may sound kind of hackneyed
But it's the best I can give
Soon comes December
So please remember
You've only one life to live
Just one life to live

Foolish Heart,
from *One Touch of Venus*
(1943) text: Ogden Nash

Will you tell me how these
things happen?
Have I trusted in love too much?
When did the magic vanish?
Have I somehow lost my touch?
How gay the world could be
Could I love you, could he love me.

Love shouldn't be serious, should it?
You meet, you kiss, you start.
I fancied that I understood it.
I forgot my foolish heart.
Love can't be illogical, can it?
You kiss, perhaps you smile, you part.
It happens the way that you plan it
If you hush your foolish heart.

Poor, foolish heart,
Crying for one who ignores you.
Poor, foolish heart,
Flying from one who adores you.

Ah, Love used to touch me so lightly,
Why will my heart betray me so?
I would dance with a new lover nightly,
But my foolish heart says no.

Poor, foolish heart, etc.

What good would the moon be?,
from *Street Scene*
(1947) text: Langston Hughes

I've looked in the windows at diamonds,
They're beautiful, but they're cold.
I've seen Broadway stars in fur coats
That cost a fortune, so I'm told

I guess I'd look nice in diamonds,
And sables might add to my charms,
But if someone I don't care for would buy
them,
I'd rather have two loving arms.

What good would the moon be
Unless the right one shared its beams?
What good would dreams come true be
If love wasn't in those dreams?

And a primrose path,
What would be the fun
Of walking down a path like that
Without the right one?

What good would the night be
Without the right lips whispering low?
Kiss me oh darling kiss me,
While evening stars still glow

No it won't be a primrose path for me,
No it won't be diamonds and gold,
But maybe it will be
Someone who loves me,
Someone who loves just me
To have and to hold.

Nicole Cabell Soprano

Nicole Cabell, the 2005 Winner of the BBC Singer of the World Competition in Cardiff and Decca recording artist, is fast becoming one of the most sought-after lyric sopranos of today. Her solo debut album, "Soprano" was named "Editor's Choice" by Gramophone and has received an incredible amount of critical acclaim and several prestigious awards throughout Europe.

This season Nicole Cabell returns to the Metropolitan Opera and the Lyric Opera of Chicago for Micaela in *Carmen*, to the Royal Opera House, Covent Garden for Leila in *Les Pêcheurs de Perles*, and for an exciting role debut: Donna Elvira in *Don Giovanni* with the Oper Köln and the Deutsche Oper, Berlin. She will also return to the Cincinnati Opera in one of her most acclaimed roles, Pamina in *Die Zauberflöte*. In concert, she appeared with the Edinburgh Festival as the Mater Gloriosa in Mahler's *Symphony No. 8*, followed by *Gala Opening Concerts* in Kuala Lumpur with the Malaysian Philharmonic Orchestra and their music director, Claus Peter Flor. Nicole Cabell will appear in solo recitals with the Speed Art Museum in Louisville, KY and Roy Thomson Hall in Toronto.

Recent notable engagements include *La Bohème* at the Metropolitan Opera, *L'Elisir d'Amore* and *Le Nozze di Figaro* at the Lyric Opera of Chicago, *Romeo et Juliette* with the New Orleans Opera, and *Die Zauberflöte* with the Atlanta Opera. Ms. Cabell debuted with the New York Philharmonic in *Opera Aria Concerts* in New York and in Vail, the Boston Symphony in Beethoven's *Symphony No. 9* with Kurt Masur and the Cleveland Orchestra in Brahms' *Ein deutsches Requiem* with Franz Welser-Möst. She returned to the Chicago Symphony Orchestra for performances of Mahler's *Symphony No. 4* with Markus Stenz, sang Mahler's *Symphony No. 2*, first with the Singapore Symphony and John Nelson, then with the Accademia di Santa Cecilia and Antonio Pappano in Rome.

Ms. Cabell has given concerts and recitals in New York, Chicago, San Francisco, Toronto, London, Prague, Munich, Copenhagen, among others. Future engagements include returns to Chicago, Montreal, Tokyo and the soprano's San Francisco Opera debut, all in leading roles.

Spencer Myer Piano

Gold Medalist of the 2008 New Orleans International Piano Competition, Spencer Myer is garnering stellar audience and critical acclaim from around the globe, rapidly establishing himself as one of the most outstanding pianists of his generation.

Following a summer that included debuts at the Texas State and Stony Brook International Piano Festivals, New York's Skaneateles Festival and the Ravinia Festival, Spencer Myer's current season includes a five-week return tour of South Africa, a debut with the Traverse Symphony Orchestra and solo recitals throughout the United States.

Spencer Myer has been soloist with The Cleveland Orchestra, the Indianapolis, Knoxville, New Haven, Phoenix, Santa Fe and Tucson Symphony Orchestras, and Beijing's China National Symphony Orchestra. His May 2005 recital/orchestral tour of South Africa included a performance of the five piano concerti of Beethoven with the Chamber Orchestra of South Africa.

In 2004, Spencer Myer captured First Prize in the 10th UNISA International Piano Competition in Pretoria, South Africa. Winner of the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association, he is also a laureate in the 2007 William Kapell, 2005 Cleveland, and 2005 Busoni International Piano Competitions. An avid chamber musician, he has collaborated with the Blair, Miami, Jupiter and Pacifica string quartets. He is also the winner of the 2000 Marilyn Horne Foundation Competition, and subsequently enjoys a growing reputation as a vocal collaborator. Mr. Myer was a member of Astral Artists' performance roster from 2003-2010, after winning their 2003 national auditions.

Spencer Myer is a graduate of the Oberlin Conservatory and The Juilliard School, and his Doctor of Musical Arts degree was conferred by Stony Brook University in 2005. He has served on the piano faculties of the Baldwin-Wallace and Oberlin Conservatories of Music.

Spencer Myer's debut CD for *harmonia mundi usa* - music of Busoni, Copland, Debussy and Kohs - was released in the fall of 2007.
Spencer Myer is a Steinway Artist.

UNIVERSITY OF
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presents

University Jazz Combos

Sahib Shihab Combo
Directed by Tyrone Wheeler

Harry Carney Combo
Directed by Tyrone Wheeler

Art Pepper Combo
Directed by Chris Fitzgerald

Monday Evening
February 14, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

When Lights are Low — Benny Carter

Recife's Blues — Claudio Roditi

Sahib Shihab Combo
Allen Martin, *flute* Dennis Buchholz, *bari sax*
Latimore & Guzman, *piano*
Tim Blunk, *guitar* Stacey Nash, *bass*
John Kleemeier, *drums*
Tyrone Wheeler, *director*

Bright Sized Life — Pat Metheney

Mr. Kenyatta — Lee Morgan

Harry Carney Combo
Ashley Miller, *alto sax* Joe Hanna, *tenor*
Nick Kaizer, *trumpet*
Chris Grzech, *piano* Tom Coovert, *guitar*
Amy Hutts, *bass* Austin Skarshaug, *drums*
Tyrone Wheeler, *director*

Half Nelson — Miles Davis

Gurgle Rasp — Steve Snyder

Art Pepper Combo
Ryan Sanders, *alto sax* Jon Hogan, *tenor sax*
Russell Zimmer, *trumpet*
Noah Barker, *piano* John Arstingstall, *guitar*
Stacey Nash, *bass* Zach Kennedy, *drums*
Chris Fitzgerald, *director*

UNIVERSITY OF
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presents

University Jazz Repertory Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Brazilian Ensemble
Directed by Mike Tracy

Contemporary Ensemble
Directed by Chris Fitzgerald

Wednesday Evening
February 16, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Triste	Tom Jobim
Whisper Not	Benny Golson
Seven Steps to Heaven	Victor Feldman

Hard Bop Ensemble
Jon Ellis, *piano* Tom Coovert, *guitar*
John Gardner, *bass*
Israel Cuenca & Gabe Jones, *drums*
Ansyn Banks, *director*

Influencia do Jazz	Carlos Lyra
A Ra	João Donato
Loro	E. Gismonti

Brazilian Ensemble
Samir Kambarov, *alto sax* Chris Grezch, *piano*
Seth Thomas &Tim Blunk, *piano*
Stacey Nash, *bass* Pablo Souza, *bass & percussion*
Will Fisher & John Kleemeier, *percussion*
Mike Tracy, *director*

Hey Kid I'm a Computer	Tom Luer
Stoner Hill	Brian Blade
Apple Tree Beijing	Zach Driscoll

Contemporary Ensemble
Graeme Gardiner & Zach Driscoll, *saxophones*
Pierson Keating, *piano* Michael Vettraino, *guitar*
Luke McIntosh, *bass* Aaron Latos, *drums*
Chris Fitzgerald, *director*

UNIVERSITY OF
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presents

Brett Shuster, *trombone*

and

Krista Wallace-Boaz, *piano*

with special guest

Donna Parkes, *trombone*

Faculty Recital

Thursday Evening
February 16, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Give ear, oh Lord — Heinrich Schütz (1585-1672)

Sonata — Benedetto Marcello (1686-1739)

Concerto — Georg Christoph Wagenseil (1715-1777)
Adagdio
Allegro Assai

Nocturno for Horn & Piano, Op. 7 — Franz Strauss (1822-1905)

INTERMISSION

Catmania — Christian Lindberg (b. 1958)

Pastorale for Two Trombones and Piano — Eric Ewazen (b. 1954), Arr. Douglas Yeo

Duet for Two Trombones and Piano — Charlie Small (b. 1927)

ARTIST BIOGRAPHIES

Krista Wallace-Boaz currently serves as Assistant Professor of Piano and Pedagogy for the University Of Louisville School Of Music, where she teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. In 2003 she became the pianist in the Trio Bel Canto, an alto saxophone/ tenor saxophone/piano trio dedicated to the creation of new music for this genre. A new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*) since 1999, she has also been published in *Keyboard Companion*, and is currently the President of the Kentucky Music Teachers Association and past chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, and Donald Peck, and is a pianist in the newly founded Grawemeyer Chamber Players. In March 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the *NY Times* for her warm-toned and picturesque performance.

Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England and the Netherlands. Wallace-Boaz currently serves on the Chamber Music Society of Louisville Board, and in 2008 became the Competition Director for the Macauley Chamber Music Competition.

Australian trombonist **Donna Parkes** is currently in her third season with the Louisville Orchestra. Prior to this she was the interim second trombonist of the San Francisco Symphony Orchestra under the direction of Michael Tilson Thomas. She has performed with many orchestras including the Chicago Symphony, London Symphony, Sydney Symphony and the Australian Chamber Orchestra. Solo competition successes include winning the Australian National Trombone Competition, and the Brisbane International Brass Competition.

Miss Parkes received her Masters Degree studying under Charles Vernon and other teachers include Michael Mulcahy and Ron Prussing.

Grammy winner **Brett Shuster** is the Trombone Professor at the Univ of Louisville. Professor Shuster's educational background includes a from the New England Conservatory of Music, an M.M. from Northwe University, and a D.M.A. from Arizona State University. His perform experience includes two years traveling internationally with the Gra winning Chestnut Brass Company, and appearances with the Loui Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Sympl Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Newport Classics, Alt Warner, and Summit labels. In 2011 he will be releasing his first solc entitled *Flying*, on Albany Records. In March 2004, Dr. Shuster was the tured soloist with the United States Army Orchestra at the Eastern Tromb Workshop. He also presented the first complete performance of Nor Bolter's *Mountains, Lakes, and Trees* with the Orquestra Sinfonica da US(alto, tenor and bass trombone, respectfully. During the 2007-2008 sea Shuster was the interim principal trombonist of the Louisville Orche He is also active as a sackbut soloist and performs regularly with vari historic music groups.

Shuster is a member of the Louisville Brass, faculty brass quintet at University of Louisville. Dr. Shuster's teaching experience also inclu serving on the faculty at Western Illinois University 1999-2000 and Tem University from 1994-1996.

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EIGHTH ANNUAL

MARGARET COMSTOCK CHAMBER CHOIR COMPETITION

IN MEMORY OF MARGARET COMSTOCK (1908 - 2010)

SPONSORED BY

THE MARGARET S. COMSTOCK CHORAL FUND

HOSTED BY

THE UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Competition Organizer*

Margaret Comstock Concert Hall
Friday, February 18, 2011

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12:20

Franklin County High School Chamber Choir
Raye Hurley, *director*

Hodie Christus natus est	Giovanni Gabrieli
Dixit Maria	Hans Leo Hassler
Ave verum	Philip WJ Stopford

1:00

Larry A. Ryle High School A Cappella Ensemble
Christopher Shortt, *director*

Adoramus te, Christe	Orlando di Lasso
Nun fanget an	Hans Leo Hassler, arr. Norman Greyson
All creatures now are merry minded	John Bennet
Mon coeur se recommande à vous	Orlando di Lasso, arr. Russell Robinson
Exultate justi	Lodovico Grossi da Viadana, arr. Russell Robinson

1:40

Montgomery County High School Chamber Singers
Ashley R. Tyree, *director*

Dixit Maria	Hans Leo Hassler
April Is In My Mistress' Face	Thomas Morley
Lirum, Lirum	Thomas Morley
In These Delightful Pleasant Groves	Henry Purcell

2:20

Bowling Green High School A Cappella Choir
Maggie Blair, *director*

Dixit Maria	Hans Leo Hassler
Beati quorum via	Charles Villiers Stanford
Sweetheart of the Sun	Eric Barnum
I love my love	Gustav Holst

3:00

Lafayette High School Madrigal Singers
Ryan Marsh, *director*

Gloria tibi, Domine (XXII) from *24 hymns for mixed choir*	Urmas Sisask
Dixit Maria	Hans Leo Hassler
Io mi son giovinetta from *Il quarto libro de madrigali*	Claudio Monteverdi
Lerchengesang from *Im freien zu singen* (Op. 48, No. 4)	Felix Mendelssohn
Beneath This Dome	Nathan Jones

3:40

Eastern High School Eastern Singers
Lori Knapke, *director*

Dixit Maria	Hans Leo Hassler
Adieu Sweet Amaryllis	John Wilbye
Plorate filii Israel	Giacomo Carissimi
Bonjour mon couer	Orlando di Lasso

End of Round I

Three choirs selected by Adjudicators to perform in Round II

4:30

The University of Louisville Cardinal Singers
Kent Hatteberg, *director*

Sanctus (from *Missa pro defunctis*) — Tomás Luis de Victoria
Der 43ste Psalm: Richte mich, Gott — Felix Mendelssohn
Sanctus (from *Mass in G Minor*) — Ralph Vaughan Williams
O Adonai (from *Sieben Magnificat-Antiphonen*) — Arvo Pärt

Cardinal Singer Men

Ave Maria — Gustav Holst

Cardinal Singer Women
Bomi Lee, *conductor*

Only in Sleep (2010) — Ēriks Ešenvalds

Erin Keesy, *soloist*
commissioned by the University of Louisville

Great Day — Moses Hogan

Phillip Morgan, *soloist*

Nellie Bly — Stephen Foster, arr. Jack Halloran

4:55

Announcement of Finalists

5:00

Round II

Choir
Choir II
Choir III

5:40

Announcement of Results, Trophy Presentation

Adjudicators

Barbara L. Hall, Chair - Division of Arts and Humanities, Centre College

James Rightmyer, Organist/Choirmaster - St. Francis in the Fields, Conductor - Louisville Choral Arts Society

Kent Hatteberg, University of Louisville (Clinician)

Christopher R. Kent (Announcer)

UNIVERSITY OF
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University Student Computer Music

Friday Evening
February 18, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Emit and Excite and Emit — Joe Burchett (b. 1980)

Joe Burchett, *mandolin*

Something Draws Near — Jonathan D.J. Carter (b. 1987)

'Now Loud Now' — G. N. Blain (b. 1985)

Contrast for Electronics No. 1 — G. N. Blain
I. Spinning and Stationary
II. Only Spinning

Radio Music — Zach Thomas (b. 1988)

Zach Thomas, *laptop & radios*

What we built there. — Jason Palamara & Nathaniel Evans (b. 1977 & b. 1980)

Somber Instances — Jaephus Craig (b. 1987)

Dream Sequence I — Rene Orth (b. 1985)

Vox — Timothy Eshing (b. 1988)

Dream Sequence II — Rene Orth

Icaro — Adriana Guzmán (b. 1977)
I. Vision
II. Celebration

Adriana Guzman, *flute*

Dream Sequence III — Rene Orth

Überinstrumente — Marc Satterwhite (b. 1954)
I. To Err on the E-String
II. Welcome to Hell Here s Your Autoharp

Dream Sequence IV — Rene Orth

Cthreelhu — Joey Crane (b. 1987)

MatteoBarnett, *voice*

PROGRAM NOTES

(written by the composers)

Emit and Excite and Emit by Joe Burchett

In the final stages of a star much like our Sun, it blows off its atmosphere in all directions and leaves its hot, dense core exposed. The ultraviolet radiation emitted from the core excites the surrounding gas that is racing away through space, causing it to shine brilliantly as a planetary nebula.

Something Draws Near - Jonathan D.J. Carter

Recorded voice and jazz trumpet were used as the original samples in the creation of *Something Draws Near*. The piece enters the listener into a drowned world of blurred harmonies where the trumpet and voice are ever locked in a duet of colors and proportions. The first instances of both samples retain their pure origins however slowly evolve into darker undercurrents of their former selves. This undercurrent becomes the basis of the final moments as an evil twin to the opening. Pro Tools 8 software was used in the creation of *Something Draws Near* which was composed as a fulfillment of the course *Introduction to Computer Music* with Dr. Wolek.

!Now Loud Now! - G. N. Blain

The material in *Now Loud Now* is derived from minimal sources. The development of the work, though arguably lacking in depth, satisfies the minimal requirements the composer has set forth with.

Contrast for Electronics No. 1 - G. N. Blain

This piece might be the composer's correlate to his acoustic work *Sanctioned Improvisations*. *Contrast* utilizes improvisation as its material and the processing and mixing invoked on the material is what gives the work its "sanctioned" component.

Radio Music - Zach Thomas

Radio Music is a composition for four radios and electronics. The live radio signals are processed in real time via a program written in Max/MSP. Processing techniques include granular synthesis and various convolution filters.

What we built there... - Jason Palamara & Nathaniel Evans

In the summer of 2010, we began writing this piece by emailing sound files to each other from halfway across a continent. The rules were we were each allowed to contribute 3 seconds of audio and on each pass the piece should double in length. The restriction of material felt kind of like packing as much of your belongings as you can fit into a suitcase when you're going on a trip. Not knowing where you are headed, you pack as much into that suitcase as you can possibly fit. As the piece unfolded, the audio events we packed into those three seconds were unpacked, unwrapped, and sometimes repacked (sometimes by the other composer!) into new events. This piece became a true melding of our disparate styles: ambient vs. spastic, excited vs. subdued, deep vs. not so deep - always with the driving momentum of two old friends talking about a common passion. Thus was the trip we went on, and this is *what we built there...*

Somber Instances - Jaephus Craig

Somber Instances was written using samples from an unaccompanied trumpet piece that I wrote entitled *Somber*. The idea for this, the new incarnation of my piece, was to create a whole new sound world. The magic of technology can create many more diverse sounds than a single trumpet alone could ever produce. The processed sounds intensified the somber mood of the original material. The trumpeter who played the recorded material is Gabe Wartman.

Dream Sequence - Rene Orth

When beginning this work, I wanted to see if I could create a picture, a story - an experience - without the use of a visual component and with only the use of sound. Dreams, I felt, were a perfect subject to recreate.

Each movement represents a common dream that most of us have experienced at one time or another - or if not, are at least aware of them. These dreams do not reflect my own, they are, rather, the culmination of a wide variety of dreams of people who have patiently answered my strange questions and vividly described what happens in their head as they sleep. No two dreamers share the same exact dream, but common threads do exist, and these are what I have sought to recreate and expand upon.

The work is not to be played through in one sweep. Instead, the movements ought to be presented in random order throughout the concert, rarely - if never - back to back, and without indication as to which might arrive next.

For when we sleep, we do not know what dreams may await us.

As I used additional voices beyond my own, it is also worthy to note the other voice talents represented – all of to whom I am most grateful: Bethany Stiles, Kenneth Oeth, Caroline Knight Drury, Jason Palamara, and Jonathan Carter. Most of the original samples were recorded with a Yamaha Pocketrak CX in Louisville, Dallas, the Grand Canyon, LA, and London.

Icaro - Adriana Guzmán

An Icaro is a Shamanic power song learned from an elder shaman or transmitted in dreams by spirits. Every being in the rainforest has an Icaro and its melody is powerful. Shamans have sung traditional Amazonian Icaros through several centuries with different purposes. To call defenders, cure illnesses, reinforce the effect of medicinal plants, attract the love of another, call the spirits of the deceased, cause rain, wind or thunder, for bewitching, and for hunting or fishing certain animals. This piece combined material influenced by Icaros sung by actual shamans in Ayahuasca ceremonies with sound samples recorded from authentic pre-Hispanic globular flutes belonging to the Colombian Tuza culture (1250-1500 A.D.).

Überinstrumente* — Marc Satterwhite

Überinstrumente consists of my first two forays into electronic music in over 20 years (the last time I produced one before this, I literally spliced physical tape). In the fall of 2010, feeling myself way behind the technology curve, I decided to sit in on the intro computer music course offered by my colleague, Krzysztof Wolek. The two movements of *Überinstrumente* were the first projects for the class, but I liked the results enough to enter them into my catalog. They may be programmed individually, or played consecutively as movements of a larger piece.

Each movement is constructed of digital manipulations (via ProTools) of sounds from a single musical instrument (double bass and autoharp, respectively), combined in various ways to make a sort of ur-consort of the given instrument.

For the first movement, I played and recorded a number of different sounds on my bass's E-string: arco, pizzicato, col legno battuto etc., on the open string and natural harmonics, plus a few percussive sounds. The piece makes a large arc, building slowly from a quiet, simple opening, slowly adding voices and moving up in pitch and dynamics, then gradually moving back down and fading away.

The title was originally going to be "Air on the E-String" (an obvious reference to the famous Bach piece), but my wife suggested this variant. In my mind the title makes reference to the many errors I made along the way in creating it (all the hours getting rid of little pops and crackles that shouldn't have been there in the first place, among other things), which I hope to avoid in the future. I'm very happy with the way it turned out, and I certainly learned from those errors, but still... I wish it hadn't taken *quite* so long.

The second movement consists of manipulated autoharp sounds. A few years ago, while I was cleaning out some closets after my father died, I found, to my surprise, that he had kept the autoharp I owned as a kid. It was missing some strings and had clearly not been tuned since the mid-60s. I brought it back to Louisville with me, and didn't think about it very much until I was looking for a sound source for our second project. It just seemed perfect, in all its out-of-tune glory.

Most people, if they think of the autoharp at all, think of it as a children's instrument, or perhaps they associate it with folk performers like Mother Maybelle Carter or Jean Ritchie, strumming gently to accompany a hymn or mountain ballad. All I can say is that's really not what I'm going for here. The title comes from a well-known Gary Larson *Far Side* cartoon, although his hellish instrument is the accordion.

Cthreelhu - Joey Crane

This piece is dedicated to the late Vampire Squid and the late Victor Borge.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

University of Louisville Wind Symphony

Frederick Speck, *director*

Chamber Winds Louisville

Frederick Speck, *director*

Sunday Evening
February 20, 2011
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Wind Symphony

Frederick Speck, *director*

Celebration Fanfare (2003) — Kevin Walczyk (b. 1964)

The Merry Wives of Windsor: Overture (1849) — Otto Nicolai (1810-49), arr. Richard L. Halle

Blues and *Mambo Loco* from Divertimento for Band (1998) — Ira Hearshen (b. 1948)

Amy I. Acklin, *Assistant Director of Bands, conductor*

Concerto for Soprano Saxophone (2007) — John Mackey (b. 1973)

I. Prelude
III. Metal
V. Finale

Professor Adam McCord, *soprano saxophone*

La fête du feu from Les trois notes du Japon (2001) — Toshio Mashima (b. 1949)

Zenyatta (2010) — Frederick Speck (b. 1955)

Chamber Winds Louisville

Frederick Speck, *director*

Suite pour 11 instruments à vent — Paul Gilson (1865-1942)

I. Allegretto
II. Andante
III. Scherzo

"Ronde" from *Jour d'ete a la montagne* (1953) — Eugene Bozza (1905-1991)

Flute Quartet
Tiffany Peters, Penelope Quesada, Kaelah Williams, Adea Wood

Scherzo à la Russe (1944) — Igor Stravinsky (1882-1971), trans. By Thad Marciniak

Canzona (1951) — Peter Mennin (1923-1983)

Oh, Henry! (2010) — Ryan Nowlin (b. 1978)

University Wind Symphony

Frederick Speck, *director*

Piccolo

Kaila Washington *	Louisville
Sarah Carney	Louisville
Lauren Cannady	Crestwood

Flutes

Sarah Carney *	Louisville
Michelle Schapmire	Vine Grove
Sam Williams	Alvaton
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Robert Acosta	Edgewood
Amber Richeson	Owensboro
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Kathryn Randall	Louisville
Megan Ball	Harlan
Katie Teremi	Ft. Mitchell
Jessica Lynn †	Hartford

Bass Clarinet

Robert Acosta	Edgewood
Kathryn Randall	Louisville

Bassoons

Jacklyn Royce *	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Louisville

Saxophones

Ryan Olexa *	Lombard, IL
Ashley Miller	Columbus, IN
Josh Warren	Louisville
Cambron Little	Owensboro

Horns

Nancy Waring *†	Cheraw, SC
Jennifer Pope †	Bowling Green
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Justin Warner	Medford, OR

Trumpets

Brad Curtin *†	Mt. Sinai, NY
Todd Mullins	Louisville
Micah Holt †	Colorado Springs, CO
Halston Solder	Radcliff
Amber Colliver	Lexington

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Bill Rossman *	Hopkinsville
Chris Dye	LaGrange

Tuba

Adam Edwards *	Prospect
Brandon Neal	Louisville

Percussion

Sam Rouster *	Ft. Mitchell
Jimmy Weixler	Louisville
Amanda Roberts	Clarksville, IN
Dylan Combs	Floyds Knobs, IN
Tony Johnson	Louisville

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

* principal
† graduate student

Chamber Winds Louisville

alphabetical order

Frederick Speck, *director*

Piccolo
Amy Ensel
Tiffany Peters
Kaelah Williams

Flutes
Amy Ensel
Tiffany Peters
Penelope Quesada
Kaelah Williams

Oboes
Wendy Davidson
Katherine Alberts

Clarinets
TJ Allgeier
David Bybee
Carolyn Fassio
Michelle Gilfert
Roslyn Mattingly
Linda Pulley
Brad Rogers
Adam Thomas

Bass Clarinets
Courtney Drown
Jennifer Korfhage

Bassoons
Kevin Cox
Erica Jones
Jon Rohner

Saxophones
Amy Knight
Paul Shepherd
Josh Toppers

Horns
Andrey Astaiza
Scott Cooksey
Colin Dorman
Lindsay Pummell
Jody Hurt

Trumpets
Gregg Alvarez
Reese Land
Zack Schell

Trombones
Brent Crimm
Anastasi Fafalios
Derrick Peters

Euphonium
Chris Schmidt

Tubas
Raymond Green

Percussion
Jim Baker
Jenny Branson
Rick Mattingly
Jeremy McMonigle

ADAM McCORD

Adam McCord, Instructor of Saxophone at the University of Louisville. He has served in similar capacities at Miami University, Wittenberg University, and Ohio Northern University, and for five years was an Associate Instructor of Saxophone at the Indiana University Jacobs School of Music. He has most recently completed coursework and testing for the Doctor of Music degree in Saxophone Performance from Indiana University's Jacobs School of Music, studying with Otis Murphy. He received the Master's of Music degree in Saxophone Performance from Indiana University in 2004, earning the prestigious Performer's Certificate, IU's highest performance honor. Mr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro in 2002, where his primary teachers were Steven Stusek and Craig Whittaker. He is a past winner of the IU Woodwind Concerto Competition and performed Roger Muczynski's Concerto with the University Orchestra to critical acclaim. While at UNCG, Mr. McCord was winner of the Concerto Competition, performing Roger Boutry's Divertimento with the Symphony Orchestra. He has won state and regional honors in both the Music Teacher's National Association collegiate chamber music and solo woodwind competitions. Most recently, Mr. McCord has performed at the XIV World Saxophone Congress in Ljubljana, Slovenia and the 2010 North American Saxophone Alliance (NASA) Biennial Conference in Athens, Georgia. Past performances include the XIII World Saxophone Congress in Minneapolis, the 2008 NASA Biennial Conference in Columbia, South Carolina, a featured recital at the inaugural Carolina Saxophone Symposium, regional NASA conferences, and participation as a scholarship recipient in the 2003 International Saxophone Chamber Music Festival held annually in Faenza, Italy. Mr. McCord has performed with the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the Indiana University Philharmonic, the Bloomington Camerata Orchestra and the Bloomington Pops Orchestra.

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music, conducts the University of Louisville Wind Ensemble, Wind Symphony and New Music Ensemble. He also teaches graduate conducting and serves as the Head of the Division of Ensembles and Conducting. Under his leadership, the Wind Ensemble has been invited to perform at five KMEA Conferences, two CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference and the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Speck also directs the Kentucky Ambassadors of Music Concert Band and Chamber Winds Louisville. As a composer, his music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

AMY I. ACKLIN

Amy Acklin is Assistant Director of Bands and Assistant Professor of Music Education at the University of Louisville where she directs the Symphonic Band and teaches courses in undergraduate and graduate conducting, graduate research, and music education.Previously, Dr. Acklin taught instrumental music in the California public schools for six years, serving as Director of Bands at Rancho Cucamonga High School, Bolsa Grande High School, and Etiwanda Intermediate School. During her tenure, her ensembles consistently received superior ratings at concert and marching band festivals, including the Bands of America Western Regional Championship. She has served as a guest clinician, conductor, and adjudicator for music programs throughout California and the Southeast, and is an active member of KMEA, MENC, and CBDNA. Dr. Acklin is also an honorary member of Kappa Kappa Psi and Tau Beta Sigma.Recent research includes her doctoral dissertation "The Effect of Conducting on Ensemble Performance: A 'Best-Evidence' Synthesis" as well as publications in The Journal of Band Research, GIA's "Teaching Music Through Performance in Band" and the Florida Music Educator's Journal Florida Music Director. She has also presented research at the 2009 CBDNA National Conference in Austin, Texas. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. from Florida State University.

University Wind Symphony

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2011 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference, and at the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that "Cheetah . has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly. a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Chamber Winds Louisville

Now in their sixth season, the musicians of Chamber Winds Louisville continue to enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields, make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

PROGRAM NOTES

CELEBRATION FANFARE — KEVIN WALCZYK

Celebration Fanfare was commissioned by the Oregon Symphony to commemorate two separate occasions that reflect the past and the present: The bicentennial celebration of the Lewis and Clark expedition, and the symphony's transition of Music Directors. The former pays tribute to Meriwether Lewis and William Clark, the two men who surpassed insurmountable odds to lead the Corps of Discovery through the newly acquired Louisiana Territory in search of a water route to the Pacific Ocean. The latter pays tribute to former Symphony Music Director James DePriest and newly appointed Symphony Music Director Carlos Kalmar, two men who also find themselves on a journey.

With the pervasive motif of the numeral two serving as a thread of continuity to these occasions, the melodic and harmonic building blocks of *Celebration Fanfare* are based on the interval of a major 2nd, which represents the two sets of two men on two different journeys. Similarly, the basic rhythmic building block is comprised of two durations - a short duration immediately succeeded by a longer duration. These compositional elements become protracted in the primary melody and countermelodies, but remain unaltered in much of the accompaniment. The fanfare elicits a bold, declamatory style with a determined energy level that, representative of the men and their respective journeys, builds to the end of the work.

MERRY WIVES OF WINDSOR: OVERTURE — OTTO NICOLAI

Shortly after Otto Nicolai was appointed Kapellmeister of the Royal Opera in Berlin, he was asked to compose a German comic opera; a *singspiel*. Curiously, his plot choice was William Shakespeare's *The Merry Wives of Windsor*. After complications caused him to miss his initial deadline, his reaction was the decision to resign his post with the Royal Opera. Nonetheless, his patron, Frederick William III, provided Nicolai with alternative opportunities by appointing him head of the Berlin Cathedral Choir and the court opera. In Hermann von Mosenthal's libretto (not unexpectedly), the gamut of love, jealousy and revenge, amply tinged with irony, innuendo and Shakespearean sarcasm propels the drama of the work. A series of "romantic" pranks played on Sir Falstaff, whose appearance is somehow fast-forwarded in time from his more notable, and considerably earlier casting in the era of King Henry IV, provides the intrigue. Fittingly, merriment prevails in the end! Premiered in 1849, the opera gained tremendous acclaim and a blockbuster number of performances during the next several decades. Critics praised the merger of both German and Italian influences in the work. Sadly, Nicolai was not able to enjoy these monumental successes, as he died of a stroke only two months after the premiere.

BLUES AND *MAMBO LOCO* FROM DIVERTIMENTO FOR BAND — IRA HEARSHEN

Blues and *Mambo Loco* are two of the interior movements of Ira Hearshen's five-movement Divertimento. Throughout the work, the musical multiculturalism of our American expression is clear, and in these two particular movements, Hearshen draws from both

the jazz idiom and Afro-Cuban elements of our culture. Most would describe Hearshen's *Blues* as residing somewhere between "third stream" and symphonic jazz. (Perhaps that makes it - "fourth stream".) Its harmonic complexities might remind us of some of the Kenton band's repertoire, while characteristic muted-trumpet and flute soli passages are reminiscent of Buddy Collette's flute playing in the Buddy Rich Band. The *mambo* as a dance form originated in Cuba, but it has a Haitian ancestry that goes back to the voodoo priestesses who were themselves referred to as "Mambo." The tight, swing/Cuban fusion that stemmed its current lineage can be traced to the Havana's *La Tropicana* night club in as *salsa*. In Hearshen's *Mambo Loco,* ostinati, riffs and moments of Tito Puente-styled percussion commentary creates restless urgency in the work.

Highly sought after as a Hollywood orchestrator, Ira Hearshen has among his credits, *Guarding Tess, The Three Musketeers, Toy Story II, A Bug's Life* and many others. His musical as *salsa*. In Hearshen's *Mambo Loco,* ostinati, riffs and moments of Tito Puente-styled percussion commentary creates restless urgency in the work.

Highly sought after as a Hollywood orchestrator, Ira Hearshen has among his credits, *Guarding Tess, The Three Musketeers, Toy Story II, A Bug's Life* and many others. His musical development first started through his study of the trumpet as a youngster. He earned a bachelor's degree in theory and composition from Wayne State University in Detroit. While a student, he mixed gigging as a trumpet player with arranging. In 1972, he moved to Los Angeles where he studied commercial and film music.

CONCERTO FOR SOPRANO SAXOPHONE — JOHN MACKEY

In Mackey's *Concerto for Soprano Saxophone and Wind Ensemble*, he explores the unique qualities of the instrument. He views the saxophone as a hybrid, "essentially a brass instrument with a woodwind reed on it." Scored in five movements, the inner movements explore some of the intimate musical relationships between the instrument and the ensemble, while the outer movements embrace the soloist and full ensemble in dialogues and contests of unbridled virtuosity.

The first movement, titled *Prelude,* offers a sonic microcosm of the work. Motives and themes that generate the music to follow are presented, as the soloist establishes a prominent voice. The *Prelude* shares a kinship with the opera overture, where themes, later to be elaborated in the dramatic plot and character relationships are presented in a compressed framework of the musical *aperitif.* In this performance, the ringing release of the *arpeggio* created by the harp, piano and mallet percussion at the end of the *Prelude* becomes the canvas for a beautifully lyrical third movement - *Metal.* The fifth and final movement, *Finale*, begins with a majestic brass intro. The concerto is concluded with a whirlwind of technique sure to leave any audience amazed.

According to the composer, his admiration for John Corigliano's *Clarinet Concerto* led him to quote Giovanni Gabrieli's "Sonata Pian e Forte" in the first six measures of the movement, just as Corigliano had fashioned the same quotation in his own *Clarinet Concerto*. What follows is the entry of the saxophone in an all-out, virtuoso celebration that concludes the work!

Toshio Mashima

La fête du feu

La fête du feu is the climactic movement of Toshio Mashima's *Les trois notes du Japon*. Aptly titled, the "Festival of Fire" features ecstatic wind and brass scoring, with dramatic point in the percussion evoking the spirit of *taiko* drumming. Its fast-slow-fast form provides an impressionistic respite before the solo timpani erupts to signal a return to the A section that concludes the work. The work was first performed in 2001 by Douglas Bostock with the Tokyo Kosei Wind Orchestra, the ensemble for which the composition was written. Throughout the work, Mashima uses the wide color palette of the modern wind orchestra to showcase the Japanese idiom. According to the composer, "*La fête du feu* is the collage of various rhythms and notes describing the vigorous Japanese summer festival. In the middle, summer scenery with towering thunderclouds in the scorching blue sky is expressed. The rhythm of drums approaching from far away is that of the Neputa Festival of the Aomori region where my mother was born."

After an initial program of study as an engineer, Mashima turned his professional interest to music. He studied composition and arranging with Bin Kaneda and jazz theory with Makoto Uchibori at Kanagawa University. As a trombonist, he has performed in the jazz and pop fields. His composition output includes film music, television music and symphonic music.

Frederick Speck

Zenyatta

By way of history, the *galop* was popularized in nineteenth-century dance hall productions as the final dance of the evening. Regardless of the length of the show, it was always a much anticipated event, as audience members marveled at how its double-time tempo seemed to spur on the rollicking line of lady dancers in evermore energetic kicks and canters. In that regard, the *galop* can be said to capture (or perhaps liberate) the exuberance, joy and spirit of the encore. Possibly the most famous of all is Offenbach's "infernal galop," the can-can from his *Orpheus in the Underworld*, but many others have been written by such heralded composers as Johann Strauss II (the "Waltz King"), Dmitri Shostakovich, Franz Liszt and famed bandmaster, the "King", Karl King . This kind of music is named after the fastest running gate of the horse and was sometimes even referred to as the "post horn" *galop* in honor of the valveless coiled trumpet originally used to signal the arrival of the post rider in days gone by. Music of this style can be both elegant and furious at once! Of course, all of this now makes sense regarding why a *galop* might be named after the champion filly, Zenyatta. She was, after all, the international 2010 "Horse of the Year." In her spectacular career she was only beaten once in twenty starts, and that single time by a Kentucky-bred bay colt, who will forever carry the blame for barging in on Cinderella's last dance. One more bit about Zenyatta and her musical ties. She was purchased in 2005 by recording executive, Jerry Moss. It was he who decided to name her after the third album released by the English rock band, "The Police." That album title; Zenyatta Mondatta. It's a clever, tongue-pleasing word merger of French and Sanskrit, creating the meaning "on top of the world."

SUITE POUR 11 INSTRUMENTS À VENT — PAUL GILSON

Paul Gilson was considered the most important Belgian composer of his time. He was mainly self-taught. His compositional ideas were inspired by two of his contemporary examples, the chromatism of Richard Wagner and Cesar Franck and the "national" music of the "Mighty Handful," Rimsky-Korsakov, Musorgsky, Balakiref, Borodin and Cui, with whom he kept a correspondence. Gilson composed music in all genres ranging from chamber music to dramatic works. He is particularly praised for his orchestration. After 1905 he turned to teaching and, although still composing, he primarily produced a number of brilliant treatises: on harmony, on writing for military orchestra and on the *tutti* orchestration in a symphonic score.

Gilson wrote a fair number of works for wind ensembles of various sizes. Among his notable are: *Suite for wind instruments, Three Humouresques,* the *Suite for 7 flutes* and the present work, *Suite for 11 wind instruments.* It was made after the *Suite for 7 flutes* of 1895. Gilson arranged it for the new combination in 1933. The orginal finale was replaced by a *scherzo.* The first movement seems to be inspired by a folk-like tune, while the second movement is hymn-like music with imitative effects. The third and final movement, *Scherzo,* jovial in its character, brings the piece to a brisk and alluring end.

"RONDE" FROM *JOUR D'ETE A LA MONTAGNE* — EUGENE BOZZA

Although the catalog of French composer Eugène Bozza (1905-1991) includes five symphonies, an opera and a ballet, he is known primarily for his chamber music for wind instruments. *Jour d'été à la Montagne* (1953, *"Summer's Day in the Mountains"*) is a four-movement tone poem for flute quartet, but the first movement, *Pastorale*, and the last, *Ronde*, are often played on their own. The success of this piece hinges on the communication between the four quartet members because every movement includes motives that are passed from one player to the next. The music in the first movement is beautiful and lilting. It is the picture of calm and serenity. In contrast, the second movement encompasses everything that the first movement does not: a breakneck pace, driving melodic lines and a flurry of notes (an overall frantic feeling). The third movement is haunting and is characterized by long, fluid phrases. Finally, the fourth movement is upbeat and entertaining. In its entirety, the piece represents all of the different moods and surprises that can occur on a summer day.

SCHERZO À LA RUSSE — IGOR STRAVINSKY

Stravinsky originally wrote this work for jazz band on a commission from bandleader Paul Whiteman. Oddly, what the composer produced divulges little that is bona fide jazz, and perhaps that is one of the reasons for the work's failure in its initial guise. Stravinsky recast the Scherzo in this orchestral version in 1945 and found greater acceptance of it.

The work opens with a bouncy theme whose utter joy and sunny character exude a sense of Russian festivity in its lively dancing spirit. Stravinsky's orchestration is masterful here, especially in the theme's more splashy second subject, when the brass seem to overheat in their glee and threaten to turn the music sour.

In the ensuing first Trio, there is a nostalgic manner in the playful canonic theme, given by harp and piano. The melodic material here, like that in the second Trio, has been related to Russian themes in the composer's Sonata for two pianos (1943-1944). The main Scherzo section returns with few changes and after the reappearance of the flamboyant second subject, the second Trio follows. It is at first somewhat austere, but gradually turns more colorful and lively. The Scherzo returns to close out this buoyant, utterly charming work. The composer also made a version of Scherzo à la Russe for two pianos in 1954, but it is the orchestral rendition of the three that is most commonly heard today.

CANZONA — PETER MENNIN

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Peter Mennin was an American composer and teacher. He directed the Peabody Conservatory in Baltimore, then for many years ran the Juilliard School, succeeding William Schuman in this role. He began composing at an early age, and wrote nine symphonies, several concertos, and numerous works for wind band, chorus, and other ensembles. His style became more chromatic and astringent with time, but was always essentially tonal, relying heavily on polyphony. The technical flash of his works is never subservient to the musical expression. As he himself wrote:

"It is the total artistic statement that is of paramount importance, not the working process; it is what the music truly is, not what it is not or would like to be, that is of genuine value. With the passage of time, all that really counts is the final musical result. To the committed composer, all other matters are peripheral."

OH, HENRY! — RYAN NOWLIN

Oh, Henry! was commissioned by the OMEA District 14 Honors Band, Cincinnati, Ohio, for Cincinnati native Henry Fillmore on the 130th anniversary of his birth. The work was premiered in January 9, 2011 with Frederick Speck.

Henry Fillmore (1881 - 1956) is a Cincinnati treasure and band music icon. Celebrated as a legend in the world of concert marches, Henry Fillmore's personality is inescapable in his works. Equally as entertaining is the way he would alter his marches making each performance new and engaging to audiences and performers alike.

It is in this spirit that this piece was composed. *Oh, Henry!* is the composer's impression of Fillmore's impressive body of work, performance style and personality - including his love of the trombone smear! Being a march lover himself, the composer attempts to capture the spirit of the Fillmore Band famous in the 1930's as a Cincinnati radio group with nods to some of Fillmore's most well known and beloved marches including *American's We*, *His Honor*, *The Klaxon*, *Lassus Trombone* and *Circus Bee*.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Bayla Keyes, *violin*

and

Robert Merfeld, *piano*

NELSON KEYES MEMORIAL CONCERT

Guest Artist Recital

Monday Evening
February 21, 2011
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES AND OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Second Sonata (1922) — Béla Bartók (1881-1945)
- Molto moderato
- Allegretto

Sonata for Solo Violin (1980) — Nelson Keyes (1928-1986)
- I. Slow and very free, quasi recit.
- II. Moderate, bouncing, strict
- III. Moderate, vigorous, free

INTERMISSION

Three Lovesongs (1968) — Nelson Keyes
- I. Gently, Johnny, My Jingalo
- II. Shenandoah
- III. Lolly-Too-Dum

Sonate pour violon et piano (1923-1927) — Maurice Ravel (1875-1937)
- Allegretto
- Blues: Moderato
- Perpetuum mobile: Allegro

PROGRAM NOTES

Second Sonata (1922) — **Béla Bartók (1881-1945)**

Despite their conventionally accepted numbering, Béla Bartók's *First* and *Second Violin Sonatas* were actually the composer's fourth and fifth works in that genre. Bartók's three earlier sonatas, composed during his student years, are in a Romantic, almost Brahmsian, vein, and show few signs of the bold strides the composer was to make more than two decades later. In this work, which was composed between July and November 1922, Bartók abandoned the traditional three-movement form of the *First Sonata*, creating, instead, a more unified, two-movement composition. Nevertheless, the two works share some common features: their assimilation of Schoenberg's extreme chromaticism, and their finales, where the influence of dance music from Eastern European folk traditions comes to the fore. Of course, these movements are not actual folk music, but instead, a highly stylized treatment of folk-like material.

The structure of the *Second Sonata*, for which the composer himself expressed a preference, can be considered a metaphor for the development of folk song as a natural outgrowth of improvisation. The work opens with a long melody in the style of a *hora lunga*—a free improvisation found in Romanian peasant music—that uses a small group of motivic patterns. This theme returns twice: once in an agitated guise at the end of the first movement, and then once again at the end, the climax of the sonata. In this final appearance, played in the violin's high register, the theme takes on a more stabilized shape in the context of the movement's dance rhythm.

- All Music Guide

Sonata for Solo Violin (1980) — **Nelson Keyes (1928-1987)**

Nelson Keyes received his BM and MM from the University of Texas at Austin and his PhD in Composition from the University of Southern California, where he was a student of Ingolf Dahl and Halsey Stevens. From 1960 through 1964 he was the recipient of two Ford Foundation Young Composer Grants and was sent to Louisville, Kentucky to write music for the public schools. From 1969 until his early death in a mountain-climbing accident in 1987, he was Professor of Theory and Composition at the University of Louisville, where he was instrumental in founding and administering the Grawemeyer Award for Music Composition, one of the most prestigious of its kind. Two of his compositions are available in the Louisville Orches-

tra recording catalog: *Music for Monday Evenings* and *Abysses, Bridges, and Chasms,* the latter a work for jazz combo and classical orchestra.

My father first began work on a solo sonata for me while I was still a teenager. The title was to have been *Suite 16!* In the intervening years I became a professional violinist and my father decided to write a more ambitious work, which I eventually was to premiere in Philadelphia in 1981. While writing this sonata, my father, a pianist by training, painstakingly taught himself to play the violin, using my old instrument from student days; he explored everything as he wrote. He immersed himself in the Bach *Solo Sonatas and Partitas* as well as the Bartók *Solo Sonata.* Bartók was in fact his idol – part of the reason I am named Bayla – and Keyes's compositional techniques employ pungent harmonies, frequent counterpoint, and a similarly fearless use of high doublestops.

In this sonata bitonal harmonies (the first chord is both G Major and C# minor) and dense dissonances are placed within classical structures; both the first and last movements are in traditional sonata form, and the middle movement is recognizably in ABA song form. The listener will hear innovative uses of cross-rhythms combined with string-crossings, pizzicato accompanied by col legno, and the extensive use of open string drones which combine to give a wonderful variety of textures. My father believed wholeheartedly in writing music to take advantage of the possibilities of the instrument, not to work against it or in spite of it, and this sonata takes most thorough advantage of the violin. Never does one feel that the piece might just as well be played on clarinet, keyboard, or even computer. This great piece is an engaging exploration of a wonderful instrument by a mature, original, and lovingly creative mind.

- Bayla Keyes

Three Lovesongs (1968) **Nelson Keyes**

Well-known American folk tunes were the origin for the lovely *Three Lovesongs,* which Nelson Keyes wrote as a birthday gift for his wife Doris, a pianist. Deceptively simple, they nonetheless present real challenges in voicing and legato. Maurice Hinson, who published the work in a compilation of works, *12 X 11: Piano Music in Twentieth Century America* (Hinshaw Music 1979), describes the songs as "imaginatively conceived." William Mootz of the Louisville *Courier-Journal* wrote, "Keyes obviously loves these melodies and he wipes them clean of sentimental dross. A work so expert and unpretentious should win a welcome everywhere. One wishes it a long and happy life of public performances."

- Bayla Keyes

Sonate pour violon et piano (1923-1927)

Maurice Ravel
(1875-1937)

The *Sonata for Violin and Piano* was a rather late composition in Ravel's life. The work progressed slowly as a result of ill health and took four years to complete. By this time, Ravel had moved on from Impressionism so it was no longer a prominent characteristic of his compositions; yet the style was so deeply ingrained in him that his *Violin Sonata* has many clearly impressionistic moments. Regarding his handling of the relationship between the two instruments, Ravel is quoted as having said, "In the writing of the *Sonata for Violin and Piano,* two fundamentally incompatible instruments, I assumed the task, far from bringing their differences into equilibrium, of emphasizing their irreconcilability through their independence."

The first movement, *Allegretto,* is in traditional classical form. It opens with a piano solo evoking the atmosphere of gentle swaying winds imbued with a romantic hue. Elegant, poised, and sensual, the movement never stops, as if in a continual sweep. The violin and piano alternate in presenting the main musical ideas. The gentle momentum is punctuated by occasional, memorable countermotives that reappear later in the work.

The second movement, *Blues: Moderato,* incorporates the technique of bitonality but takes its strongest inspiration from the Blues, as suggested by the title. Bitonality was a compositional method of using different keys for different instruments to give each a specific character. In this work, it was most likely also a visual effect, an attempt by Ravel to show that he was doing something new within traditional, more conventional forms. The Blues style component adds a melancholy character. In particular, Ravel utilized the melodic figures prominent in 1920's Blues. The theme whines like a saxophonist in a slide or a crooner cooing. On the violin, a slow ascent to a note creates a certain nasal-ness, and the prolonged reach to the set note becomes quite exotic.

The brilliant last movement, a *Perpetuum mobile,* tests the limits of the violinist's virtuosity. Musical ideas from the first movement, particularly the countermotive, shine through the propulsive, uninterrupted 16th notes, which drive the work relentlessly to a blazing, elated end.

- *Midori Goto*

ARTIST BIOGRAPHIES

Described as "a charismatic soloist of expressive generosity and technical elan," violinist **Bayla Keyes** is an ardent champion for a wide range of classical and contemporary repertoire. A seasoned performer on the international touring circuit, having played over one thousand concerts as a founding member of the Naumburg Award-winning Muir String Quartet, Ms. Keyes currently concertizes throughout America as recitalist, as soloist with orchestras, and as a member of the contemporary music ensemble Boston Musica Viva and the acclaimed piano trio, Triple Helix. Recent concert highlights include premieres at the BBC and Kings Place in London, frequent appearances on major chamber music series in Los Angeles, New York, and Washington, D.C., solo recitals in Pittsburgh, Boston, and Vermont, the complete Mozart *Violin Sonatas* and works of Bartók in Serkin Center, and performances with orchestra of concertos by Stravinsky, Chausson, Bartók, Dvořák, Sibelius, Beethoven, Martinů, Brahms and Mozart. With degrees from Curtis Institute and Yale University and her first professional experience with Music from Marlboro, Ms. Keyes naturally extends her musical commitment to education; she is on the faculty at Boston University and is Artistic Director of the Interlochen Chamber Music Conference. Her piano trio, Triple Helix, is in residence at Wellesley College, where their series of Beethoven concerts garnered them the accolade of "Musicians of the Year" from the *Boston Globe*. Their CD *A Sense of Place* was cited as "Best of North America" by *Gramophone Magazine*. Ms. Keyes has recorded for Video Artists International, Ecoclassics, CRI, Musical Heritage, EMI-France, Sony, Koch, Bridge, MRS and New World Records. She plays a Gennarius Gagliano made in 1740.

Pianist **Robert Merfeld** began his piano studies at an early age in New York City with Leonid Hambro. He graduated from the Oberlin Conservatory as a student of Emil Danenberg and received a master's degree from The Juilliard School as a scholarship student of Beveridge Webster. While at Juilliard, he pursued art song accompaniment with Viennese tenor Hanz Heinz and also worked in the studios of Jennie Tourel, Oscar Shumsky, and Leonard Rose.

Mr. Merfeld was a founding member of the Apple Hill Chamber Players, with whom he toured nationally and internationally for over twenty years. He has participated in collaborative recitals throughout the United States with such artists as violinists Stanley Ritchie and Arnold Steinhardt and vocalists Dawn Upshaw and Lucy Shelton. He also has worked extensively with such other singers as William Sharp, William Parker, Jayne West and Jan DeGaetani.

He has performed at the Aspen, Ravinia and Caramoor Festivals, in solo recitals at Merkin Hall and at the Isabella Stewart Gardner Museum, and as concerto soloist with the national orchestras of Costa Rica and Bolivia, the Dartmouth Symphony Orchestra, and the orchestras of Brandeis, Harvard and Boston Universities.

He is a frequent participant on the Emmanuel Music Chamber Music series and has been a guest artist with many chamber ensembles such as the Mendelssohn, Philadelphia and Muir Quartets.

Mr. Merfeld has recorded on the Centaur and Sine Qua Non record labels and is currently on the piano and chamber music faculties of Boston University, Harvard University and the Longy School of Music.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Welcome!
NELSON KEYES MEMORIAL CONCERT
Monday, February 21, 2011

Dear Friend of the School of Music,

We are pleased to welcome YOU to this evening's special concert! We are also delighted to welcome our distinguished guest artists this evening, violinist Bayla Keyes and pianist Robert Merfeld. Bayla is the daughter of UofL professor, Nelson H. Keyes who taught music theory and composition at the School of Music from 1969 until he died in July 1987. On behalf of the faculty, staff and students at the School of Music, we would like to thank Bayla for giving this memorial concert tonight to benefit the Nelson H. Keyes Scholarship Fund which supports outstanding students in theory and composition at the School of Music.

Donations to the Nelson H. Keyes Scholarship Fund will be accepted this evening. An envelope has been provided to place your gift of cash, check or credit card. Please complete the information on the form inside the envelope to obtain tax-deductible credit for your gift. Gifts will be collected in the Donation Box located in the lobby of the School of Music.

On behalf of our faculty and students, thank you in advance for your gifts to support the Nelson H. Keyes Scholarship Fund.

Christopher P. Doane
Dean, School of Music

Nelson H. Keyes

Nelson H. Keyes (August 26, 1928- July 1987) was an American composer and professor of music. He was born in Tulsa, Oklahoma and received his bachelor's and master's degrees from the University of Texas in 1948 and 1949, where he studied with Wilbur Ogdun and Kent Kennan. He completed additional studies at the University of California, Los Angeles with Arnold Schoenberg from 1950-1951. After service with the United States Air Force, Keyes earned a doctorate degree from the University of Southern California, where he studied with Halsey Stevens and Ingolf Dahl.

Keyes taught composition at University of Southern California and at Long Beach City College. Following these assignments, Keyes moved to Louisville, Kentucky where he served as composer-in-residence for the Louisville Public Schools as part of the Young Composers' Project, sponsored by the Ford Foundation, from 1961-1964. Following a teaching position at Kansas State Teacher's College, Keyes returned to Louisville in 1969 where he taught composition at the University of Louisville School of Music until his death in 1987.

Keyes' compositions include a number of works for chamber ensembles, band, orchestra, piano, and stage.

Memoirs from Nelson's former students

Chris Fitzgerald (BM 1989, MM 1992 Music), a student of both Doris and Nelson Keyes at UofL in the late 1980's (and who lists both as his greatest musical mentors) is currently teaching full time at the School of Music, dividing his time between the music theory and jazz divisions. Coincidentally to this occasion, Chris' current office at the School of Music is the Nelson Keyes teaching studio (MB231), where he once studied composition with Nelson and where he now spends his time trying to fill even a small portion of the very large musical and spiritual shoes left behind by the previous occupant. Chris performs regularly in the regional area as the bassist for the Harry Pickens Trio, Jacob Duncan Trio, Carly Johnson Quartet, and the original group Liberation Prophecy.

Rachel Grimes (BM 1993 Music), a freelance composer and pianist, graduated from UofL School of Music in 1993. She was a recipient of the Nelson Keyes scholarship and a student of Doris Keyes. Her diverse career has included multiple album releases with chamber group Rachel's, collaborations with choreographers, filmmakers, theater companies, and extensive tours in the US and Europe. She has just completed a ten-piece chamber work *Marion County 1938* and is currently developing a soundtrack with Donna Lawrence Productions for the New York Historical Society orientation theater.

Jean L. Hutchison (BM 1974, MA 1997; Lecturer, Music History) - I had the pleasure of studying with Nelson Keyes while I was a U of L undergraduate student on Shelby Campus. If I remember correctly I only had one class with him - music analysis - but the Shelby Campus community was small and everyone knew Nelson Keyes.

In the classroom, he had incredible energy. From the second he entered the classroom until he left, he was totally involved in teaching: lecturing, asking questions, clarifying. You had to pay attention or you would be totally lost!

He was knowledgeable, not just about music but life itself. He approached music theory not just as theory but as someone who understood how to apply it to practical situations in one's musical life.

Dr. Keyes was always very practical. I am sure he would approve of our Ideas To Action initiative; he put it into practice years before it was discussed. In our analysis class, he insisted on more thinking from students. When a student claimed he knew how to analyze a piece written in serial technique, Dr. Keyes was skeptical, "Any idiot can count from one to twelve!"

He was interested in students even after they graduated. My mother received her master's in music education at University of Louisville. When she told Dr. Keyes she got a job teaching music in the Catholic schools, he nodded approvingly, "Those nuns know where it's at!" A year or so after I received my Bachelor of Music in flute from U of L, I played a flute and tuba duet on a concert at the downtown campus of Jefferson Community College. Both the Keyes were in attendance. Dr. Keyes' first question to me was, "Who are you studying with?" "Robert Cavally in Cincinnati." "You have to be studying with someone."

A few years after Nelson Keyes died, Mrs. Keyes kindly loaned me the score and parts for his *Music for Twelve Flutes*. My studio flute choir, the Panpipes, had been invited to perform at the Central Ohio Flute Festival at The Ohio State University in Columbus. I wanted a piece written by a Kentucky composer for the event. Joy Stephens in the music library made me aware of this piece, and so we performed it. The work was written during the 1960's, when there were relatively few works for flute choir. Each part was a challenge. Some flute choirs have the lower flutes just follow the upper flutes but that was not the case here. Three of the flutes change to piccolos - which presents a logistical challenge as well. Dr. Keyes demonstrated his commitment to quality music for young players. It was an honor to know Dr. Keyes and I still miss him. Best wishes to his family.

Career Updates on students who received the Nelson H. Keyes Scholarship:

Ryan T. Connell (BM 2009 Music, BM 2009 Music) is working in Boulder, Colorado as a church musician and is about to start a masters in composition at University of Colorado at Boulder.

Jeremy J. Perry (BM 2009 Music) is teaching music in Louisville and working as a freelance record producer.

Paul Doroshevich is living in Asia, Japan, teaching, composing, and performing.

Zach R. Thomas is about to finish his music theory BM at UofL, and will be entering an MM program in music cognition.

G. Nick Blain is about to finish his MM in composition at UofL.

Mike D. Sprowles (BM 1999 Music, MM 2004 Music) is a composer and conductor who currently holds positions as Director of Music Ministry at St. Brigid Catholic Church and Music History Instructor at the University of Louisville. His compositions have been performed by various choral groups and chamber ensembles in the church and university areas. His orchestral compositions have been performed by the Louisville Youth Orchestra and the University of Louisville Symphony Orchestra.

Sinae Kim (MM 1999 Music) earned a D.M.A. in composition from the University of Maryland.

Nathan Brock (BA 2000 Arts & Sciences, BM 2000 Music) received

his Ph.D. in Music Composition in 2007 and his Master of Arts in Music Composition in 2002 from the University of California, San Diego (LaJolla, CA). He currently teaches at the University of San Diego and is a post-doctoral researcher at the California Institute for Telecommunications and Information Technology. He was a recipient of the Nelson Keyes Award for music composition in 1996 and 1998.

Aaron N. Stepp (BM 2008 Music) is currently pursuing graduate study at Indiana University.

Career Updates on former students

Robert D. Fruehwald, composer and teacher, received his Ph.D. in 1985 from Washington University in St. Louis and taught applied composition, music theory, applied flute, electronic-computer music and the history of modernism at Southeast Missouri State University where he served as chair of the Department of Music from 1995-2000. He received his BM in 1979 from UofL where he studied composition with Nelson Keyes, Claude Baker and Dan Welcher, and flute with Francis Fuge. In 1997, Dr. Fruehwald was named "Composer of the Year" by the Missouri Music Teachers Association and he received the College of Liberal Arts Award for Creative Activity in 1994.

Julio Racine, a Haitian composer, arranger and flutist received his BM in 1975 from UofL. He studied flute with Francis Fuge and composition with Nelson Keyes. After graduation, he returned to Haiti as Professor of Flute and Conductor of the Holy Trinity Philharmonic Orchestra (Orchestre Philharmonique Sainte Trinité). In 1984 he conducted the Holy Trinity Orchestra on a tour of several U.S. cities. He retired from the faculty of Holy Trinity School in 2001, and relocated to Louisville.

Raymond B. Horton (BM 1974 Music, MM 1976 Graduate) is a *performer, composer, arranger, conductor,* and church musician in

his native Louisville, KY, and southern Indiana area. He has advanced degrees in trombone from UofL where he studied with Ernest Lyon and composition from UofL where he studied with the late Nelson Keyes, and church music from the Southern Baptist Theological Seminary. He made five solo appearances with the Louisville Orchestra where he has been a member since winning the position of Bass Trombonist in 1971 at the age of 18. His composition garnering the most praise is *Make Gentle the Life of This World* for orchestra using the 1968 speech by Senator Robert Kennedy on the night of the assassination of Dr. Martin Luther King, Jr. In addition to his work in composition and performance, Ray serves as Minister of Music at Edwardsville United Methodist Church in Georgetown, IN.

UNIVERSITY OF
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presents

North Hardin Wind Symphony

Brian Froedge, *director*
Abram Barr, *associate director*

University Symphonic Band

Amy I. Acklin, *director*

Tuesday Evening
February 22, 2011
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

North Hardin Wind Symphony

Brian Froedge, *director*
Abram Barr, *associate director*

Rocky Point Holiday — Ron Nelson

Ave Maria — Franz Biebl
arr. Robert C. Cameron

Amy I. Acklin, *guest conductor*

La Procession du Rocio — Joaquin Turina
trans. Alfred Reed

Solid Men to the Front — John Philip Sousa

University Symphonic Band

Amy I. Acklin, *director*

Morning Alleluias for the Winter Solstice (1989) — Ron Nelson
(b.1929)

Variations on a Korean Folk Song (1966) — John Barnes Chance
(1932 - 1972)

Hiroshi Fukuoka, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

O Magnum Mysterium — Morton Lauridsen
(b.1943)
trans. H. Robert Reynolds

Four Scottish Dances (1957) — Malcolm Arnold
(1921-2006)
arr. John Paynter

I. Pesante
II. Vivace
III. Allegretto
IV. Con brio

North Hardin Wind Symphony

Brian Froedge, *director*
Abram Barr, *associate director*

Flute
Somang Lee-Thacker
Jade Jobson
Brittany Thomas
Tyana Hicks
Erinn Leto

Oboe
Shelby Cowles
Carolyn Baker
Juan Lee-Thacker

Clarinet
Megan Johnson
Jordan Roller
Courtney Garza
Jentry Popham
Jenni Ho
Lexi Duval
Kyle Via
Kayla Caudill

Bass Clarinet
Eashonna Pittman
Tabitha Beasley

Bassoon
Logan Borzotra
Travis Binyon

Alto Saxophone
Timothy Ford
Cody Jones
Gavyn Westmoreland

Tenor Saxophone
Austin Pence
D'Undre Smith

Bari Saxophone
Javon Tolbert

Horn
Jessica Smith
Jonathan Blair
Mason Shank
Ashley Brown
Justin Cardenas
Dallas Voge

Trumpet
Brittnee Crews
Lindsey Berry
Justin Noelle
Marvin Anderson
Brandon Ignas
Chris Best
Ashley Kowalski
Dominique Jenkins
Trezhon Shannon

Trombone
Jonathan Meade
Sebastian Van Horn
Bryan Mitchell
Danny Range

Bass Trombone
Jontvaious Taylor

Euphonium
Ricky Oden
Skyler Redd

Tuba
Eric Massengale
Richard Chapman
Jason Hepler

Percussion
John Paul Debibar
Zach Taroli
Stephen Kamphaus
AJ Robinson
Kidada Dowell
Terry Skaggs
Jorden Sherrard
Elizabeth Maphis

University Symphonic Band

Amy I. Acklin, *director*

Piccolo
Baely Slaton †

Flute
Baely Slaton †
Jena Hemmelgarn
Kelly Moreman
Megan Dutcher
Katelin Dickerson
Lauren Morris

Oboe
Sarah Lempke †
Andy Buchholz

Clarinet
Jessica Lynn †
Ellen Trammel
Bruno Bedard
Emily Danielson
Jennifer Brown
Cambron Little ^

Bass Clarinet
Michael Burkhead

Bassoon
Phoebe Bell +

Alto Saxophone
Nick Burke †
Leah Fowler

Tenor Saxophone
Kim Kennedy

Bari Saxophone
Cambron Little ^

Horn
Mason Gatch †
Emma Keller
Ian Wolfe
Aaron Coomer
Matt DeVore
Tyler Taylor

Trumpet
Seth Burkhart †
Gabe Wartman
Jake Rychen
Katie Raynor
Joe Meibers
Trevor DeJarnett

Trombone
Brandon Etienne †
Tab Scribner † *
Tim Doyle *
Irene Andhika

Bass Trombone
James Clark
Hiroshi Fukuoka *

Euphonium
Patrick Albert †
Hardy Kikuchi

Tuba
Kinsey Whearty †
Craig Leidelmeijer

Percussion
Jecorey Arthur †
Matthew McClimon
Neil Rao
Ashley Parker
Stephen Baker
Tony Johnson ^

Piano
Hiroshi Fukuoka *

Harp
Lydia Falconnier ^

String Bass
Andrew Witten ^

† Principal
* Graduate Teaching Assistant
^ Special Guest

PROGRAM NOTES

Morning Alleluias for the Winter Solstice — Ron Nelson

Ron Nelson (b. 1929) is an American composer and truly attached to the wind band medium. With over twenty works for wind band, several have become staples of the repertoire including *Rocky Point Holiday* (1969) and *Passacaglia* (Homage on B-A-C-H) (1992). *Passacaglia* holds the distinction as the first composition to be awarded the Ostwald Award from the American Bandmasters Association, the Sudler International Prize and the National Association Prize.

Morning Alleluias for the Winter Solstice (1989) was commissioned by Frederick Fennell, the long time conductor of the Eastman Wine Ensemble and Tokyo Kosei Wind Orchestra. Awakening to the sunrise over Hiroshima, Japan, Fennell was overwhelmed by the brilliance of the sun. The composition was written based on that vision. A dreamlike introduction gives way to a robust energy - like the sun creeping through the window to a blazing orb. Rays of light shine about as the tone colors shift from metallic percussion to brass and wind choirs.

Program Note by Tabitha Scribner

Variations on a Korean Folk Song — John Barnes Chance

John Barnes Chance (1932-1972) began studying composition at the age of 15. He studied composition under Clifton Williams at the University of Texas, Austin. He was a timpanist for the Austin Symphony Orchestra, and an arranger for the Fourth and the Eighth U.S. Army bands. With the latter, Chance served in Korea until he became a composer-in-residence for the Ford Foundation Young Composers Project in 1960. He became a faculty member at the University of Kentucky in 1966, and retained the position until his death. Chance composed for band, orchestra, and chorus as well as chamber groups and solo instruments. His best-known concert band compositions include *Incantation and Dance* (1960), *Variations on a Korean Folk Song* (1966), and *Elegy* (1972).

Variations on a Korean Folk Song, as the name implies, is a set of five variations based on the Korean folk song *Arirang*—a tune the composer learned of when he served in Korea. In the *Journal of Band Research* (autumn 1966), Chance says, "The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

The clarinets introduce the pentatonic theme, and then other instruments join for the second time through the theme. In the first variation, the theme is embellished as a series of rapid sixteenth notes organized in five-note motives. Each repetition of this variation displays different colors of the ensemble leading up to the unison five-note exclamation by the entire ensemble. The second variation features the inverted theme played as an oboe solo. The insistent use of minor 7th chords give a darker mood to this variation until the original theme returns in the solo trumpet, which brightens the mood in a way similar to how a sunrise washes away the darkness of the night.

The third variation is a march in 6/8 time. The trumpet introduces the theme embellished with eighth notes, which are passed on to the woodwinds. The phrasing of the theme is interrupted multiple times by alto voices, which add to the frenzied texture of this variation. The fourth variation seems relatively calm with a slower tempo, longer note values, and a simpler melody. However, rich, dense chords and the underlying eighth-note triplets in the muted timpani suggest that the intensity is building toward a great climax.

The fifth and final variation starts by featuring the percussion section combining the elements found earlier in this piece—the march-like snare drum, alternating metallic sounds, the five-note motive, and a fragment of the theme. Woodwinds then join in a canonic manner creating a brilliant texture of colors. Brass enters shortly after with a majestic augmentation of the theme in a hemiola rhythm. After a series of woodwind trills and arpeggios, the piece closes with one last statement by the percussion section ending with the five-note motive.

This work won the American Bandmasters Association Ostwald Award in 1966.

Program Note by Hiroshi Fukuoka

O Magnum Mysterium — Morten Lauridsen

The *O Magnum Mysterium* text celebrates the great mystery of the birth of Jesus Christ. Many different composers have used it for centuries. In 1994, Morten Lauridsen (b.1943) used the text as inspiration for an SATB choir piece, which was premiered by the Los Angeles Masters Chorale. Soon after, H. Robert Reynolds, the famed wind band conductor, transcribed Lauridsen's piece for band. The resulting piece is calm and expressive, with melodic settings in the brass and then woodwinds before rising to an emotional peak and quickly returning to the calmness of the beginning.

Morten Lauridsen is a composer of mostly choral works. Originally from Washington State, he has been on the composition faculty of the University of Southern California for over thirty years. Lauridsen has been nominated for multiple Grammy Awards and three of his choral works, including *O Magnum Mysterium* are the top-selling octavos in the 250-year history of Theodore Presser Publishing.

Program Note by Timothy Doyle

O Magnum Mysterium

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Four Scottish Dances

John Barnes Chance

Originally written for orchestra in 1957, *Four Scottish Dances* is a collection of four dances inspired by Scotland and Scottish music. The first movement is a *strathspey*, a slow Scottish dance with a heavy, 4/4 meter. In contrast, the second movement is a lively reel with a fast-paced melody presented first by the clarinets. The horns and trombones bring to mind the sounds of a bagpipe. In the middle of the second movement, the bassoon is featured in a slower, almost drunken statement of the melody before the return to the original tempo. The lyrical third movement features the harp to give an impression of the lovely sea and mountain scenery in the Hebrides region of Scotland. To end the piece, the fourth movement is highly energetic, opening with the imitated sounds of bagpipes. Short and quick-paced throughout, the movement seems to be a race to the end. The premiere of this piece was performed by the BBC Concert Orchestra and conducted by the composer.

Born in England in 1921, Malcolm Arnold has written countless pieces for a variety of major ensembles. His catalog features symphonies, ballets, opera, concerti, small ensemble literature and film scores, including the Oscar-winning score to *Bridge on the River Kwai*. Before composing, Arnold was a trumpet player in the London Philharmonic. He continued to compose up to his death in 2006. The news of his passing was first made public at the premiere of his last opera, *The Three Musketeers*.

Program Note by Timothy Doyle

Rocky Point Holiday

Ron Nelson

Ron Nelson was born in Joliet, Illinois in 1929 and began composing when he was just six years old. *Rocky Point Holiday* was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece" Nelson warned him. "That's fine" replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says "this was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way."

Rocky Point features the sound of long-lined singing melodies, underscored by moving ostinatos, colorful frenetic swirling winds, and very busy, driving percussion. The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. *Rocky Point* is an amusement park over a hundred years old, located in Warwick Neck, RI.

Ave Maria

Franz Biebl

Ave Maria is a choral piece originally written by Franz Biebl and brilliantly adapted for concert band by Dr. Robert C. Cameron, director of bands at Duquesne University. This beautiful transcription utilizes overlapping woodwind and brass choirs to recreate the effect of the use of male and female choirs in the original.

LA PROCESSION DO ROCIO — JOAQUIN TURINA

Joaquín Turina (1882-1949) began his music education in Spain and completed it in France where he studied composition with Vincent d'Indy and piano with Moritz Moszowski. He is credited with helping to develop a new idiomatic Spanish style through his compositions. The first major symphonic piece in this style was *La Procession du Rocio*, his Opus 9 which was given its premiere in Madrid in 1913.

This fragrantly romantic "tone poem" carries the following translation of a descriptive note by the composer in the published orchestral score:

> Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the *Procession of the Dew* in which the best families participate. They make their entry in their coaches following an image of the Virgin Mary on a golden cart drawn by oxen and accompanied by music. The people dance the *soleare* and the *seguidilla*. A drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums which announce the procession, all dancing ceases. A religious theme is heard and breaks forth mingling with the pealing of the church bells and the strains of the Royal March. The procession passes and as it recedes, the festivities resume, but at length they fade away.

SOLID MEN TO THE FRONT — JOHN PHILIP SOUSA

Sousa was a great composer but perhaps an even greater patriot. When the United States entered World War I, the 62 year-old Sousa offered his services the military and was commissioned a officer in the Navy. He served as Music Director of the Great Lakes (Illinois) Naval Training Station and set his own pay at one dollar per month. *Solid Men to the Front* was one of the ten marches he composed in 1918 and reflects the vigor and spirit of the American men uniform. The title first appeared on the manuscript to another Sousa march ("Wisconsin Forward Forever") but was ultimately used for this march. *Solid Men to the Front* is also one of only six marches Sousa actually conducted on an actual recording of his band.

UPCOMING BAND AREA EVENTS

Thursday, April 14 - 8:00 p.m.
University Concert Band - Greg Byrne, *director*
University Community Band - Greg Byrne, *director*
Comstock Concert Hall

Sunday, April 17 - 7:30 p.m.
University Wind Symphony - Frederick Speck, *director*
Bruce Heim, *horn soloist*
Comstock Concert Hall

Monday, April 18 - 8:00 p.m.
University Symphonic Band - Amy I. Acklin, *director*

JAZZ WEEK – International Night

Wednesday, February 23, 2011
Margaret Comstock Concert Hall
8:00 PM
$5

Renato Vasconcellos Ensemble (Brazil)

Renato Vasconcellos – piano
Maurice Ellis – bass
Lourenço Vasconcellos – drums
Craig Wagner – guitar
Mike Tracy – saxophone

International Quintet

Samir Kambarov (Russia) – alto saxophone
Javier Perez (Columbia) – guitar
Alfredo Moura (Portugal) – piano
Pablo Souza (Brazil) – bass
Will Fisher (Canada) – drums

Mr. Vasconcellos is sponsored by:
Helen Lang

Jazz Columnist: Louisville Music News
Contributor: Courier-Journal, LEO, Louisville Jazz Society Newsletter

MARTIN Z. KASDAN, JR. - WRITER

2843 Brownsboro Road, Suite 109, Louisville, KY 40206
(502) 897-6930 E mail: mzkjr@yahoo.com
Contact me for Liner Notes, Artist Biography,
or other writing about your musical project.

JAZZ WEEK – Adjudicator's Night

Thursday, February 24, 2011
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jazz Week Adjudicators

David Kana – alto saxophone
Pharez Whitted – trumpet
Todd Hildreth – piano
Phil Brown – bass

Jazz Ensemble II

Jerry Tolson, *director*
John Arstingstall & Samir Kambarov, *graduate teaching assistants*
(for Jazz Ensemble personnel, see page 48)

The adjudicators are sponsored by:
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Accommodations by: **Crowne Plaza Hotel**

MARTIN Z. KASDAN, JR.
ATTORNEY AT LAW
Brownsboro Building, Suite 109
2843 Brownsboro Road
Louisville, Kentucky 40206
(502) 897-6930
E-mail: mzk_atty@yahoo.com

JAZZ WEEK – Visiting Jazz Artist Endowed Chair Concert with Antonio Hart – saxophone

Friday, February 25, 2011
Margaret Comstock Concert Hall

8:00 – Noon	Jazz Ensembles / Combos - free
12:00 – 1:00	Jamey Aebersold – Jazz Improvisation Clinic – free
1:00 – 6:00	Jazz Ensembles / Combos - free
6:00 – 7:00	Antonio Hart – Clinic - free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

Antonio Hart – saxophone

Faculty Jazz Combo

Jim Connerley – piano
Chris Fitzgerald – bass
Jonathan Higgins – drums

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

Mr. Hart is sponsored by:
Visiting Jazz Artist Endowed Chair & BankingQuestions.com

Accommodations by: Quality Inn & Suites

The appearance of our guest artist was made possible by proceeds from the Visiting Jazz Artist Endowed Chair, a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

JAZZ WEEK - Guest Artist Concert with the Jeff Hamilton Trio

Saturday, February 26, 2011
Margaret Comstock Concert Hall

8:30 – 11:00	Jazz Ensembles / Combos – free
11:00 – Noon	Jamey Aebersold – Jazz Improvisation Clinic – free
12:15 – 1:15	Jeff Hamilton, drums – Clinic – free
1:30 – 5:30	Jazz Ensembles / Combos – free
5:30 – 6:30	Clinics – free David Kana – saxophone Matt Yarbarough – trombone Craig Wagner – guitar Jason Tiemann – drums Pharez Whitted – trumpet Todd Hildreth – piano Phil Brown – bass Jerry Tolson – vocals
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

Jeff Hamilton Trio

Jeff Hamilton – drums
Tamir Hendelman – piano
Christoph Luty – bass

Jazz Ensemble I

John La Barbera, *director*
(for Jazz Ensemble personnel, see page 48)

The Jeff Hamilton Trio is sponsored by:
Dr. Kenneth Beilman

Accommodations by: **Quality Inn & Suites**

UNIVERSITY OF
LOUISVILLE.®
SCHOOL OF MUSIC

presents

Brandon Neal, *conductor*

Student of Kimcherie Lloyd

Student Recital

Monday Evening
February 28, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

from Three Symphonic Preludes (1932/1933) — Dmitri Shostakovich (1906-1975)
Prelude No. 1

Folk Dances (1979) — Dmitri Shostakovich

North and South Book II (1995/1999) — John Harbison (b.1938)
1. Ballad for Billie (II) from Songs for a Colored Singer
2. Song
3. "Dear, My Compass...."

Rebekah Bortz Hardin, *mezzo soprano*
Gabrielle Boguslaw, *violin* Elena Dias, *viola*
Byron Farrar, *cello* Jake Siener, *bass*
Lexie Langella, *english horn* Carolyn Fassio, *clarinet*
Jackie Royce, *bassoon*

Culloden (2000) — Julie Giroux (b.1961)
II. I Hae Grat for Tho' I Kend
(I have wept for those I knew.)

Variants on a Medieval Tune (1963) — Norman Dello Joio (1913-2008)

Nobles of the Mystic Shrine (1923) — John Phillip Sousa (1854-1932)

PROGRAM NOTES

from Three Symphonic Preludes
Prelude No. 1

Dmitri Shostakovich
Arr. Alfred Reed

Dmitri Shostakovich was a prominent Russian composer during the 20th century who succeeded in creating a musical language which has intrigued the classical community for decades. His complex relationship with the Soviet government was a constant struggle. Even after suffering two official denunciations of his music and a ban on his music being played, he remained the most popular Soviet composer of his generation and one of the most prominent composers in history. Shostakovich's works include fifteen symphonies, fifteen string quartets, three operas, six concertos and a substantial amount of film music and chamber music. Many of these works, especially his symphonies, were dedicated to the countless victims of Soviet oppression. In the words of Shostakovich:

> *"I am willing to write a composition for each of the victims, but that is impossible, and that is why I dedicated my music to all of them."*

Dmitri Shostakovich's *Twenty-four Preludes, Op. 34* were written in the early 1930s during a time when Shostakovich was establishing his compositional style. These preludes represent his attempt to reconcile the opposing ideas of tradition and innovation.

These preludes have been interpreted for orchestra by numerous arrangers with varying success. The present set of three, scored for symphonic wind ensemble by Dr. Alfred Reed, are among the most successful not only because of Dr. Reed's great skill as an arranger, but because Dr. Reed has chosen three preludes whose nature and musical texture lend themselves to re-arrangement for large ensemble. The first movement of this three prelude set (based on *No. 14, Zoya Prelude,* from the original set) is a dramatic scene somewhat in the style of Mussorgsky.

Folk Dances

Dmitri Shostakovich
Edited by H. Robert Reynolds

Folk Dances by Dmitri Shostakovich was originally the third movement of the suite for orchestra, *Native Leningrad, Op. 63,* which was first published in 1942 and reissued in 1970 as *Suite, My Native Country.* The orchestral suite was constructed from the incidental music to a theatrical production of the same opus called *Motherland.* Shostakovich collected several native Russian dance tunes and carefully tied them together into one simple composition. In the theatrical production *Motherland,* this single composition was called

Youth Dance or *Dance of the Sailors*, a title that held over to the orchestra *Suite, My Native Country.*

In 1952 Russian arranger Vakhuntinskii arranged *Suite, My Native Country* for standard Russian band instrumentation. When Vakhuntinskii's work became available in the United States in 1979, both H Robert Reynolds and Frank Erickson, prominent American band figures, scored their own versions to add to the American band repertoire.

North and South Book II **John Harbison**

Prominent American composer John Harbison is among one of Americas most distinguished artistic figures. Mr. Harbison, now an Institute Professor M.F.A. at Princeton University, has composed for many different groups such as the Metropolitan Opera, the Boston Symphony Orchestra, and the Chamber Music Society of Lincoln Center. For these compositions he has received numerous awards including the Pulitzer Prize and the MacArthur Foundation's "genius" award. Mr. Harbison's works include four string quartets, five symphonies, a ballet, three operas, a cantata, and numerous chamber and choral works. Mr. Harbison is now currently the artistic director of Emmanuel Music, co-Artistic Director of the Token Creek Chamber Music Festival, and President of the Copland Fund.

> *"Book two, dedicated to Janice Felty, begins with another, even more emphatic, declamation from Songs for a Colored Singer. It is followed by Song, a poem from the time of North and South, Bishop's first book, but published later. Finally, another very private lyric, "Dear, My Compass...", which was discovered by Lloyd Schwartz in an inn in Ouro Preto, Brazil, an 18th century mountain town where Bishop bought a house in 1965. Schwartz writes, "Here is the unmistakable voice of Elizabeth Bishop, here the fairy-tale vividness and coloring-book clarity of images...; the geographical references-and restlessness-of the world traveler, the delicate yet sharply etched jokes...the apparent conversational casualness disguising the formality of the versification; the understated yet urgent sexuality; even the identification with animals."*
>
> *- John Harbison*

Ballad for Billie (II) from songs for a Colored singer
The Time has come to call a halt;
and so it ends.
He's gone off with his other friends
He needn't try to make amends,
this occasion's all his fault.
Through rain and dark I see his face
across the street at Flossie's place.
He's drinking in the warm pink glow
to th'accompaniment of the piccolo.*

The time has come to call a halt.
I met him walking with Varella
and hit him twice with my umbrella.
Perhaps that occasion was my fault,
but the time has come to call a halt.

Go drink your wine and go get tight
Let the piccolo play.
I'm sick of all your fussing anyway.
Now I'm pursuing my own way.
I'm leaving on the bus tonight.
Far down the highway wet and black.
I'll ride and ride and not come back.
I'm going to go and take the bus
and find someone monogamous.
The time has come to call a halt.
I've borrowed fifteen dollars fare
and it will take me anywhere.
For this occasion's all his fault.
The time has come to call a halt.
*jukebok.

Song
Summer is over upon the sea.
The pleasure yacht, the social being,
that danced on the endless polished floor,
stepped and side-stepped like Fred Astaire,
is gone, is gone, docked somewhere ashore.

The friends have left, the sea is bare
that was strewn with floating, fresh green weeds.
Only the rusty-sided freighters
go past the moon's marketless craters
and the stars are the only ships of pleasure.

"Dear, My compass..."
Dear, My compass
still points north
to wooden houses
and blue eyes,

fairy-tales where
flaxen-headed
younger sons
bring home the goose,

love in hay-lofts
Protestants, and
heavy drinkers...
Springs are backward,

but crab-apples
ripen to rubies,
cranberries
to drops of blood,

and swans can paddle,
icy water,
so hot the blood in those webbed feet.

-Cold as it is, we'd
go to bed, dear,
early, but never
to keep warm.

Culloden

II. I Hae Grat for Tho' I Kend (I have wept for those I knew.) — **Julie Giroux**

Julie Ann Giroux was born in Fairhaven, Massachusetts on Dec. 12, 1961 and began playing the piano at an early age. She composed her first concert band work at the age of 13. Ms. Giroux attended Louisiana State University and received her bachelors' degree in music performance, all the while composing for band and orchestra. Ms. Giroux went on to compose and orchestrate music for many television series and films and received her first of three Emmy nominations in 1989-1990. In 1998, Ms. Giroux decided to go back to her roots full time, composing primarily for concert band, wind ensembles and other various "serious" forms of music.

Culloden was the last hand-to-hand battle fought on British soil. Provoked by wide European religious and political conflict, the short but bloody fight changed the course of history. Today the causes and consequences of the "forty-five" uprising, a rebellion that took place to combat the French, are still hotly debated.

Since the mid-nineteenth century, the battlefield has been a place of pilgrimage for people from Scotland and throughout the world. Some visitors are descendants of those who fought. Others are gripped by the extraordinary story. With ongoing archaeological research and fresh historical interpretations, the story of Culloden is far from over.

"Bloody Culloden," so justly nicknamed, left in its wake a river of destruction and death. So many lives were ruined or changed forever; it affected husbands, sons, wives, daughters and a way of life that would never be again."

"I Hae Grat for Tho' I Kend" is a lamentation for them. In order to compose this particular work, I had to draw not only from their losses, but also my own. The opening line (in 3/4) is underscored by the Latin/Gaelic death chant (in 4/4) which is accompanied by the tubular bells (church bells). The middle section sounds almost hopeful for a reason. It represents the "good" that comes from such an experience, in addition to the good we remember of the departed. The movement is set in an order of dealing with grief: the actual funeral, the anger, the weeping, the fond memories and the acceptance."

- Julie Giroux

Variants on a Medieval Tune — **Norman Dello Joio**

Norman Dello Joio began his music career at the age of fourteen as a church

organist and choir director. Born in New York City in 1913, Dello Joio at a young age spent many hours with his father, a pianist and accompanist for many of the Metropolitan Opera's singers, who made sure that Dello Joio was surrounded by music at all times. In 1939 he received a scholarship to Julliard and studied composition with Bernard Wagenaar. Dello Joio's compositions include pieces for orchestra, solo vocal/instrumental music, concertos, band works, film music and many other works.

Variants on a Medieval Tune is built on the mel¬ody of *"In dulci jubilo"*. *"In dulci jubilo"* is often associated with the Christmas carol *"Good Christian Men, Rejoice"*, but it has been dated back to the early 16th century and Martin Luther. The first variation *(Allegro deciso)* rushes by with such speed that it is hard to recognize that it is based on notes two through five of the melody. The original trumpet fanfare heard in the introduction is heard again *(Lento, pesante)*, with the theme being found in the woodwinds and low brass. The rapidly articulated notes of the clarinets hide the theme in the third variation *(Allegro spumante)*. This contrasts with the rich, dark quality of the bassoons and bass clarinets in the next variation *(Andante)*. An increase in dynamic level gives the brass a turn with the theme until it slowly fades away. The final variation *(Allegro glorioso)* is a spirited proclamation of the theme and conclusion of the work.

Nobles of the Mystic Shrine **John Phillip Sousa**

John Phillip Sousa like many prominent musicians throughout history was a member of the Masonic Lodge. Sousa became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A.R. Varela, who sponsored him, asked him to compose this march. The new march saluted shriners in general but was dedicated specifically to the Almas Temple and the Imperial Council, AAONMS.

The Shriners' national convention was held in Washington in June 1923. Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium. This was the largest band Sousa ever conducted, and a new association with the Shriners led to several local Shrine bands accompanying the Sousa Band in performances of the new march as Sousa toured the United States.

Nobles of the Mystic Shrine is one of the few marches that begin in a minor key. Adding to the unusual sound of the march is the use of tambourines. Sousa also published a harp part making this one of the more unusual but wonderful Sousa marches.

Personnel

Piccolo
Kaila Washington

Flutes
Baely Slaton
Lauren Cannady
Kaila Washington

Oboes
Lexie Langella
Sarah Lempke

Clarinets
Carolyn Fassio
Samantha Holman
Adrienne Roos
Megan Ball
Robert Acosta
Jessica Lynn
Katie Teremi
Amber Richeson

Bass Clarinet
Alex Ravitz

Bassoons
Jackie Royce
Paul Tromba

Saxophones
Ryan Olexa
Nick Burke
Josh Warren
Cambron Little

Horns
Elizabeth Metzger
Mason Gatch
Ian Wolfe
Aaron Coomer
Ben Taylor

Trumpets
Greg Alvarez
Mike Teglasi
Halston Soder
Gabe Wartman
Amber Colliver
Nathan Yothers

Trombones
Ian Gregory
Cory Zilich
Brandon Etienne

Bass Trombone
Joe Murrell

Euphoniums
Matt Byrum
Bill Rossman

Tuba
Bryen Warfield
Matthew Butterfield

Percussion
Rodney Younger
Sam Rouster
Jimmy Weixler
Elena Michels
Lauren Whitcom

Double Bass
Karli Bailey

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UNIVERSITY OF
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presents

Lee Luvisi, *piano*

Emeritus Faculty Recital

Tuesday Evening
March 1, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

JOHANN SEBASTIAN BACH
(1685-1750)

French Suite No. 6 in E Major, BWV 817
- Allemande
- Courante
- Sarabande
- Gavotte
- Polonaise
- Bourrée
- Menuet
- Gigue

Aria variata, BWV 989

Italian Concerto in F Major, BWV 971
- (Allegro)
- Andante
- Presto

INTERMISSION

Partita No. 4 in D Major, BWV 828
- Ouverture
- Allemande
- Courante
- Aria
- Sarabande
- Menuet
- Gigue

University of Louisville
School of Music
Comstock Recital Hall
March 3, 2011
3:00 pm

CONVOCATION

Carousel
"Soliloguy"

Richard Rodgers
(1902-1979)

Mason Stewart, bass-baritone
Debbie Dierks, piano

Piano Trio in c minor
1. Allegro con brio

Ludwig von Beethoven
(1770-1827)

Marina Konishi Comfort, violin
Ryan Sharp, cello
Ethan McCollum, piano

"O had I Jubal's Lyre"
from Joshua

G.F. Handel
(1685-1759)

I-Tien Wu, soprano
Jessica Dorman, piano

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UNIVERSITY OF
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presents

Existential Pilot

Zoë Aqua, ***violin***
Claire DiVizio, ***soprano***
Ezra Donner, ***composer & piano***
Mark Dover, ***clarinet***
William Zuckerman, ***composer, piano, percussion & electric bass***

Guest Artist Recital

Thursday Evening
March 3, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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Existential Pilot is an Ann Arbor, Michigan-based newmusic collective dedicated to the performance of dynamic and relevant contemporary music. Created by students and alumni of the University ofMichigan, the group is particularly committed to showcasing the talents of young and emerging composers and performers. They have performed widely around the Midwest, as well as in major cities such as New York and Philadelphia. This concert tour includes performances at Indiana University and in Chicago.

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PROGRAM

¡Cigarra!	Ezra Donner
Schliesse mir die Augen beide*	Eun Young Lee
The Uninvited-Vocalise*	Benjamin Irwin
Ordinary Wishes	Linda Kernohan
Sinuous Rills	William Zuckerman
Dance Preludes	Witold Lutosławski

INTERMISSION

ppppppppppppppppp*	Matthew Hough
2 American Poems*	Marie Incontrera
Sonata for Violin & Piano II. Scherzo	Marc Satterwhite
Act of Contrition - By the Way	William Zuckerman
Sonata Judaica	Ezra Donner

¡Cigarra!
by Federico García Lorca

¡Cigarra!
¡Dichosa tú!
Que sobre lecho de tierra
mueres borracha de luz.

Tú sabes de las campiñas
el secreto de la vida,
y el cuento del hada vieja
que nacer hierba sentía
en ti quedóse guardado.

¡Cigarra!
¡Dichosa tú!
Pues mueres bajo la sangre
de un corazón todo azul.

La luz es Dios que desciende,
y el sol,
brecha por donde se filtra.

¡Cigarra!
¡Dichosa tú!
Pues sientes en la agonía
todo el todo el peso del azul.

Todo lo vivo que pasa
por las puertas de la muerte
va con la cabeza baja
y un aire blanco durmiente.
Con habla de pensamiento.
Sin sonidos . . .
Tristamente,
cubierto con el silencio
que es el manto de la muerte.

Mas tu, cigarra encantada,
derramando son te mueres
y que das trasfigurada
en sonido y luz celeste.

¡Cigarra!
¡Dichosa tú!
Pues te envuelve con su manto
el propio Espiritu Santo,
que es la luz.

....

Sea mi corazon cigarra
sobre los campos divinos.
Que muera cantando lento
por el cielo azul herido

Cicada!
Oh happy cicada!
On a bed of earth you die,
Drunk with light.

You know from the fields
the secret of life;
you keep the tale
of that old fairy
who could hear the grass be born.

Cicada!
Oh happy cicada!
For you die under blood
of a deep blue heart.

The light is God descending,
and the sun
the chink it filters through.

Cicada!
Oh happy cicada!
For you feel in your throes
all the weight of the blue.

Everything alive that passes
through death's doors
goes head down, with
a white somnolent air.
With speech only thought.
Soundless . . .
sadly,
cloaked with silence,
the mantle of death.

But you, cicada,
die enchanted, spilling music,
transfigured in sound
and heavenly light.

Cicada!
Oh happy cicada!
You are wrapped in the mantle
of the Holy Spirit,
who is light itself.

...

Let my heart be a cicada
over heavenly fields.
Let it die singing slow,
wounded by the blue sky.

y cuando este' ya expirando
una mujer que adivino
lo derrame con sus manos
por el polvo.

Y mi sangre sobre el campo
sea Rosado y dulce limo
donde claven sus azadas
Los cansados campesinos.

¡Cigarra!
¡Dichosa tu!
Pues te hieren las espadas invisibles
del azul.

And, as it fades,
let this woman I forsee
scatter it through the dust
with her hands.

And let my blood on the field
make sweet and rosy mud
where weary peasants
sink their hoes.

Cicada!
Oh happy cicada!
For you are wounded by invisible swords
from the blue.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *director*

featuring concerto competition winner

Ian Gregory, *trombone*

Friday Evening
March 4, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Overture to *Béatrice et Bénédict* (1862) — Hector Berlioz (1803-1869)

Trombone Concertino No. 4, Op. 4 in E-flat Major (1837) — Ferdinand David (1810-1873)

I. Allegro maestoso
II. Marcia Funebre
III. Allegro maestoso

Ian Gregory, *trombone*

INTERMISSION

Symphony No. 1 in D Major (Titan) (1889) — Gustav Mahler (1860-1911)

I. Langsam, Schleppend. Immer sehr gemächlich.
II. Kräftig bewegt.
III. Feierlich und gemessen, ohne zu schleppen.
IV. Stürmisch bewegt.

PROGRAM NOTES

The University Symphony Orchestra features three formidable works expressing the heights of 19th-century Romantic music making. The program is interconnected; Berlioz's Overture to *Béatrice et Bénédict* and Mahler's *Symphony No. 1* were both inspired from literary sources, in addition Mahler had a deep admiration for the Frenchman's music. Both the Mahler and the *Concertino for Trombone* by German composer Ferdinand David feature funeral marches in their interior; both men were influenced by their Jewish upbringing and later converted to Christianity, most likely in an attempt to gain acceptance as serious public figures. As such, all three works represent struggle and the emotional impulses of Romanticism from lusty love, miserable mourning, to heaven-storming ecstasy.

- Program notes by Cody Gault

Overture to *Béatrice et Bénédict* **Hector Berlioz (1803-1869)**

Shakespeare had important implications for Berlioz. His *Symphonie Fantastique,* one of his most popular and infamous works, was written as a testament to his intense obsession with Harriet Smithson, an actress he saw in two of Shakespeare's plays in Paris. (He would later have a stormy marriage with her.) In later years, the composer remarked that the *Love Scene* to his *Romeo and Juliet Symphony* was his favorite composition. Another Shakespearian influence came in 1862 with *Béatrice et Bénédict.* It was one of a relatively small number of successful premieres for Berlioz, although the opera sees few full performances today compared to the popularity of its overture. Berlioz wrote the libretto himself, virtually copying Shakespeare's *Much Ado About Nothing.*

The titular Béatrice and Bénédict are witty, playful characters who display an outward dislike of each other. They slowly come to realize their love, however, and this mix of play and amorous affection is strikingly reproduced in Berlioz's *Overture.* The work begins with two declarations followed by pauses, as if the two characters are exchanging opening remarks in a sparring of wit. A longer, more relaxed and romantic interlude follows with occasional jabs, flowing into a delicate but decidedly pointed middle section that once again acts as an orchestral dialogue actively engaged in one trying to outdo the other. Berlioz rehearsed the orchestra extensively before the premiere, demanding exceptional delicacy and clarity of playing for the intricate parts that mock and seemingly chase after one another. Strings scurry, woodwinds intermingle and brass serve as ebullient partners in crime. The work ends on a rambunctious and triumphant note: Béatrice

and Bénédict finally acknowledging their love in marriage.

Trombone Concertino No. 4, Op. 4 in E-flat Major **Ferdinand David (1810-1873)**

Ferdinand David was a versatile and renown musician in the middle of the nineteenth century. He served as concertmaster for the Gewandhaus in Leipzig under Felix Mendelssohn. He also gave the premiere of Mendelssohn's *Violin Concerto* and served as technical advisor for Mendelssohn's writing the concerto. David was also known as an arranger and composer in his own right though he tended to focus more on the former after the failure of his opera. He arranged an important collection of Johann Sebastian Bach's solo works for violin.

David's *Concertino for Trombone* was one the composer's first works, opus number 4. It was also one of the first works written to feature the trombone, which was not quite yet the popular orchestra standard that it is today. Despite the work's age, it remains an important piece in the solo repertoire of trombonists both for its technical challenge and tuneful musicality. David's compositional style is nothing particularly innovative or striking but quality writing for Germanic music at this time, with influences of Carl Maria von Weber and Mendelssohn apparent. The work is in three parts; two allegro movements framing a slower funeral march. The first movement begins with rich Germanic winds building into an orchestral climax, the trombone making a heroic entrance. The proceeding includes passages of more lyrical depth contrasting with technical flashy sections. The funeral march indulges in the full, brassy sonority of the trombone, mourning with dignity and presence in long arcs of sound. The third movement returns to the heroism of the first, ending in typical romantic fervor.

Symphony No. 1 in D Major (Titan) **Gustav Mahler (1860-1911)**

Mahler began his vast, interconnected saga of nine completed symphonies with this work, completed in 1888 when the composer was 28, and subsequently revised several times (as was his custom). Initially the work was titled *Titan*, after the nearly 1,000 page novel of German Romantic writer Jean Paul. The novel is a coming-of-age story of sorts, engaged in an ambitious appraisal of the life and times of its main character. Mahler dropped the title and brief program of the work he had written after revising the symphony into a more cohesive whole rather than a programmatic tone poem, preferring the power of letting the listener make their own abstract deductions about the pure music rather than try to follow any prescribed

narrative.

The symphony is composed for a large and varied orchestra under ideal conditions numbering near 100 performers (though often truncated for logistical and economic reasons today) including two timpanists, offstage trumpet and a large battery of percussion. Four movements make up the work: an introductory movement growing organically out of misty, mysterious beginnings into a joyous celebration of nature; a folk dance in the second movement; the third movement – a macabre funeral march based on a children's round crashed by a klezmer band; and the "stormishly agitated – energetic" final fourth movement.

The first movement begins with an eerie A in the strings, given distinct quality by harmonics in the violins. Several quieted fanfares follow, first in the clarinets, then in distant trumpets. Mahler gives a nod to the opening movement of Beethoven's *Ninth Symphony* in the droning, simplistic quality of the unfolding orchestra. The movement comes to life with the quotation of Mahler's song *I Walked Across the Fields this Morning*, from his earlier work *Songs of a Wayfarer.* The song is meant as a lighthearted enjoyment of nature, the synaesthetic experience of nature so key to Mahler's music echoed in one of the stanzas of the vocal version of the song,

> *And then, in the sunshine,*
> *the world suddenly began to glitter;*
> *everything gained sound and color*
> *in the sunshine!*

In addition, Mahler employs the distinctive sound of the cuckoo throughout the symphony beginning at this point in the first movement. The song theme continues to be worked until a few dark moments threaten shadow near the end of the movement. This is quickly dispelled, however, and a triumphant ending with the orchestra in dialogue with the timpani sets the stage for the second movement.

The second movement contains a ländler and trio. The ländler was a popular folk dance in Austria and Germany in the 18th and 19th centuries in three quarter time, featuring hopping and skipping. Mahler was particularly fond of the earthy form and included it in many of his works. While it retains a folksy character, there are more elegant moments in the strings, reminders that the dance was a precursor to the waltz. A slower, more lyrical trio section follows the first ländler, only for a recapitulation to follow for a lively ending.

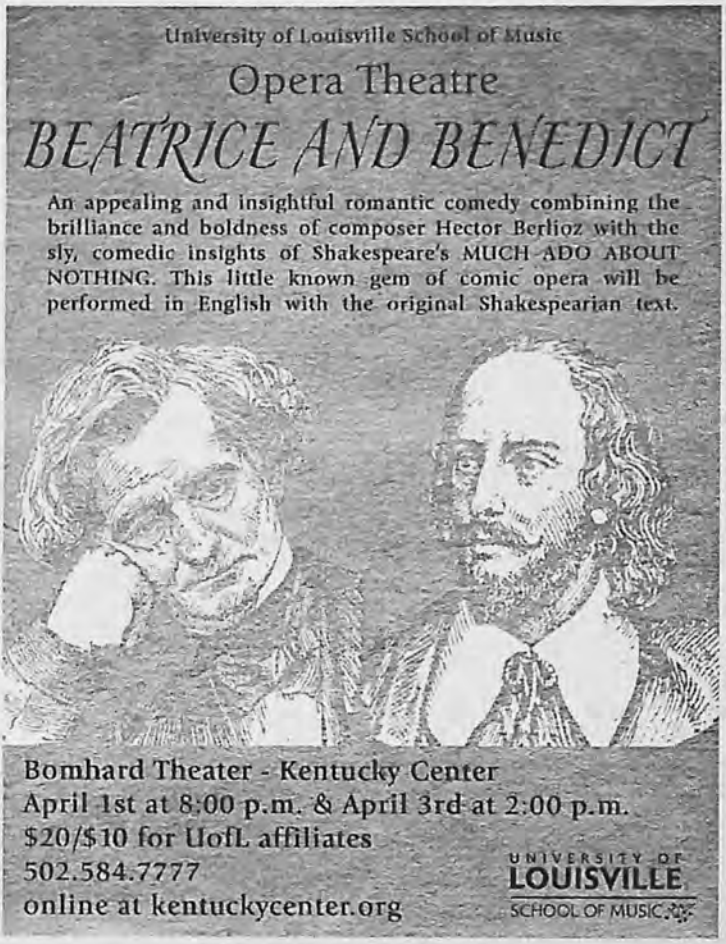
The third movement introduces several characteristics that would become hallmarks of Mahler – the macabre, inversion, satire, and reworking of

popular themes into something new. The movement begins with a quotation of the children's round *Bruder Martin*, a German version of the French *Frère Jacques* played by the uncommon feature of solo double bass, kick-starting the work with a decidedly dark atmosphere. The round continues in a minor key rather than the usual major, with occasional interjections of klezmer-like music, complete with bass drum and cymbals. Mahler's inspiration for this movement is said to have come from a woodcut by Moritz von Schwind entitled *How the Animals Bury the Hunter*, depicting a funeral procession of forest animals carrying the remains of a hunter with solemn grief. The ironic imagery translates into the music by means of the transcription into the minor of the children's round. The addition of the klezmer atmosphere also adds an element of the exotic and even trouble to the piece written at a time with growing tension against Judaism in central Europe, something Mahler struggled with throughout his career having been born and raised a Jew (he had to officially convert to Catholicism to obtain his post at the Vienna Opera, and was eventually forced to resign, partially as a result of his heritage). The movement quietly ends, seductively so in relation to the opening of the fourth movement.

The fourth movement begins with a bang, quite literally, startling the listener and getting their full attention after being lulled into quiet intimacy at the end of the third movement. A cymbal crash gets the timpanists rolling as the strings heighten the tension to a series of violent orchestral tumults. The large brass forces have ample moments to shine, as do thundering timpani and crashing cymbals. Eventually the drama recedes into a quieter, sentimental section as if contemplating the damage caused in all the former fury. The slower section becomes more troubled, however, and another outburst erupts, this time echoing the triumphant fanfares found in the latter portion of the first movement. The victory is short-lived, however, and the music collapses back into introspective quietness, touched with reoccurrences of *I Walked Across the Fields this Morning* from the first movement. The sentimentality reaches another impassioned climax before strings assertively alert that change is in the air. The orchestra gradually rises into another increasingly louder and triumphant section, propelling the movement to a rousing close. Fanfares repeat unto the final bars, where rolling timpani meet effervescently glittering strings and triangle to the whooping of French horns and ecstatic crashing of cymbals. The piece concludes with two massive notes.

ARTIST BIOGRAPHY

Ian Gregory is currently a senior at the University of Louisville pursuing a degree in Music Performance. He is from Centerfield,KY, and graduated from Oldham County High School in 2007. He has been the principal trombonist in the University of Louisvilles Wind Ensemble and Symphony Orchestra since 2008. Mr. Gregory has performed in many ensembles at U of L including the Trombone Ensemble, Brass Quintets, Jazz Band 2, as well as trombone quartets. He was the principal trombonist of the 2009 Kentucky Music Educators Association Intercollegiate Band and recently performed with the Louisville Orchestra in 2011. Mr. Gregory has performed with groups in Canada, multiple countries in Europe, as well as in New York Citys prestigious Carnegie Hall. Mr. Gregory enjoys performing and teaching the trombone, and plans to teach at the university level.



University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Bryen Warfield, *manager*
Felix Borges, *librarian*

First Violin
Julianne King, †
Mike Lambert
Rebecca Neely †
Brittany Washam
Kate Doyle
Marina Konishi Comfort
Mary Grace Reed
Jacob Head
Aaron Neumann °

Second Violin
Steve Kinnamon *
Catherine Tyree
Courtney Schisler
Alexander Moore
Gabrielle Boguslaw
Joni Robinson °
Rebekah Markoski
Courtney Morrison
Hannah Chalk
Malinda Weiner

Viola
Elena Dias *
Geoff Britton
Prangchat Fakto
Sydney Fogle
Timothy Eshing
Rachel Miller
Amber Crist
Toni Robinson °

Cello
John Marietta *
Ryan Snapp
Felix Borges
Jared Latta
Nick Volpert
Lindsay Becker
Byron Farrar
Laurel Yoder
Chelsea Getty

Bass
Matthew Boothe *
Jake Siener
Eli Raines *
Aaron Shockley
Ben Heckel
Jordan Wright
Catherine Craig
Karli Bailey
Sam Zaccone

Piccolo
Kaila Washington

Flute
Sarah Carney *
Michelle Shapmire
Sam Williams

Oboe
Teil Rochelle *
Caitlin Dolenc
Sarah Lempke
Lexie Langella

Clarinet
Samantha Holman *
Dylan Lloyd
Robert Acosta
Danny Sogar
Alex Ravitz

Bassoon
Jackie Royce *
Paul Tromba
Lauren Roerig

Horn
Nancy Waring *
Jennifer Pope
Elizabeth Metzger
Aaron Coomer
Ben Taylor
Justin Warner
Emma Keller
Ian Wolfe

Trumpet
Brad Curtain *
Mike Teglasi
Micah Holt
Halston Soder

Trombone
Ian Gregory *
Phil Steinmetz
Cory Zillich

Bass Trombone
Joe Murrell

Tuba
Adam Edwards *
Bryen Warfield

Percussion
John Carey *
Sam Rouster
James Weixler
Amanda Roberts
Tony Johnson

Harp
Lydia Falconnier

† *concert mistress*
* *principal*
° *guest*



CHAMBER
MUSIC
SOCIETY
of Louisville

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

SIXTEENTH ANNUAL

Macauley Chamber Music Competition Winners Recital

Krista Wallace-Boaz, *competition director*

JUDGES:

Stacy Simpson

Michael Grzelaczyk

Megumi Ohkubo

University of Louisville School of Music
Sunday, March 6, 2011
7:00 P.M.
Margaret Comstock Concert Hall

Program

Piano Quartet in Eb Major, Op. 16
II. Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

The Sunrise Piano Quartet
High School Honorable Mention
Lily Lyons, *violin* Sean Mendoza, *viola*
Bowen Sung, *cello* Stephanie Vander Zouwen, *piano*
Coach: Brittany MacWilliams

String Quartet in C Major, K. 465, "Dissonance"
II. Andante cantabile

W.A. Mozart
(1756-1791)

JAJA Noir
High School Second Prize
Jessie Li, *violin* Allie Wood, *viola*
Jessie Zhu, *violin* Alex DeMoll, *cello*
Coach: Sara Birnbaum

String Quartet in c minor, Op. 18, No. 4
I. Allegro ma non tanto

Ludwig van Beethoven
(1770-1827)

String Quartet No. 1
I. Andante con moto

Charles E. Ives
(1874-1954)

Scoppio Rocca
High School First Prize
Jonathan Karp, *violin* Aaron Karp, *viola*
Heeju Son, *violin* Jerram John, *cello*
Coach: Leah Hagel

Quartet for Flute, Oboe, Bassoon, and Piano — Bill Douglas (b. 1944)
I. Cantilena

Heckel Yeah 2.0
College Honorable Mention
Kaila Washington, *flute* Caitlyn Dolenc, *oboe*
Jackie Royce, *bassoon* Ethan McCollum, *piano*
Coach: Dallas Tidwell

Walk Like This! — Ian Clarke (b. 1964)

Quarteto Gracioso
College Honorable Mention
Abby Lanham, *flute* Cristina Silva, *flute*
Sunghye Kim, *flute* Denis Santos, *flute*
Coach: Lisa McArthur

Recitation Book — David Maslanka (b. 1943)
2. Prelude/Chorale: Meditation on Jesus My Joy
5. Fanfare/Variations on *"Durch Adams Fall" (Through Adams Fall)*

Ash Quartet
College Third Prize
Christopher Spivey, *soprano saxophone* David Jump, *tenor saxophone*
Trevin Little, *alto saxophone* Kyle Malone, *baritone saxophone*
Coach: John C. Salinas

Quintet in G Major, Op. 77 — Antonín Dvořák (1841-1904)
I. Allegro con fuoco

Northern Kentucky University String Quintet
College Second Prize
Madina Akhatova, *violin* Sergiy Borkovskyy, *viola*
Nathan Hilvert, *violin* Elizabeth Rice, *cello*
Scott Patterson, *string bass*
Coach: Frank Restesan

Three Lieder Ohne Worte — Felix Mendelssoh
I. Allegro molto — (1809-1847
II. Adagio — arr. Béla Kovác
III. Spinnerleid

Four for Four — Jorge Montill
1. Joropo
2. Merengue
3. Son
4. Finale

Ethnic Explosion
College First Prize
Dylan Lloyd, *clarinet* Robert Acosta, *clarinet*
Samantha Holman, *clarinet* Alex Ravitz, *bass clarinet*
Coach: Dallas Tidwell

This competition is named in memory of
Judge Macauley Smith,
a lover of chamber music and friend to chamber musicians.

We wish to express special thanks to
Mrs. Macauley Smith,
and
Dean Christopher Doane.

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

University Chorus

featuring

Bomi Lee, *Conductor*
Student of Kent Hatteberg

Cardinal Singers

featuring

Bomi Lee, *Conductor*
Student of Kent Hatteberg

and

Collegiate Chorale

featuring

Bomi Lee, *Conductor*
Student of Kent Hatteberg

Graduate Conducting Recital

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Afternoon
March 6, 2011
3:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

Collegiate Chorale
Kent Hatteberg, *conductor*

Also hat Gott die Welt geliebt (Geistliche Chormusik 1648) — Heinrich Schütz (1585 - 1672)
Josh Hamilton, Ricky Lynn Case II, *tenors*
Bomi Lee, *harpsichord*

Tota pulchra es — Ola Gjeilo (b. 1978)

Sechs Lied im Freien zu Singen, Op. 41, Op. 59 — Felix Mendelssohn (1809 - 1847)
1. Im Walde (Op. 41, No. 1)
2. Jagdlied (Op. 59, No. 6)

Ritmo — Dan Davison (b. 19??)
Bomi Lee, Austin Echols, *piano*

University Chorus
Bomi Lee, *conductor*

Missa brevis in D, K. 194 — Wolfgang Amadeus Mozart (1756 - 1791)
Kyrie
Sanctus
Benedictus
Rebecca Neely, Julianne King, *violins*
John Marietta, *cello* Eli Raines, *bass*
Erin Keesy, *soprano* Ruthanne Fulton, *alto*
Robert Carlson, *tenor* Austin Echols, *bass*

Exsultate Deo — Giovanni Pierluigi da Palestrina (1525 - 1594)

Wie der Hirsch schreit (Psalm 42, Op. 42, Mt. 1) — Felix Mendelssohn (1809 - 1847)
Ruthanne Fulton, *piano*

Geographical Fugue — Ernst Toch (1887 - 1964)

Cardinal Singers

Sanctus (Missa pro defunctis) — Tomás Luis de Victoria (1548 - 1611)

Rhapsodie (Op. 186, No. 5) — Joseph Gabriel Rheinberger (1839 - 1901)

Cardinal Singers Men

Seigneur, je vous en prie
(Quatre petites prières de Saint François d'Assise) — Francis Poulenc (1899 - 1963)

O Adonai (Sieben Magnificat-Antiphonen) — Arvo Pärt (b. 1935)

Ein Jäger längs dem Weiher ging — German folksong, arr. Bernd Englbrecht (b. 1968)

Cardinal Singers Women
Bomi Lee, *conductor*

Ave Maria — Gustav Holst (1874 - 1934)

Tota pulchra es (Quartre Motets, Op. 10) — Maurice Duruflé (1902 - 1986)

Quick! We have but a second — Charles Villiers Stanford (1852 - 1924) arr. David Mooney

Collegiate Chorale
Bomi Lee, *conductor*

Christus factus est — Anton Bruckner (1824 - 1896)

Nada te Turbe — Joan Szymko (b. 1957)

Felix Borges, *cello*

Phoenix — Ola Gjeilo (b. 1978)

Beati quorum via (Op. 38, No. 3) — Charles Villiers Stanford (1852 - 1924))

Voice Dance IV — Greg Jasperse (b. 19??)

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff

Soprano II
Jessica Banet
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy+
Angela Stephens*

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Dan Box
Robert Carlson
Bradley Detro
Christopher R. Kent*+
Nick Peak
John Sida
Geoffrey Wallace
Andrew Wheaton
Trevor Zwick

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+
Na-Rae Lee*
Claire Mosley
Katie A. Palmer
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton*
Vicky Lubbers
Carlisle Schoner*
Aryauna Stull
Amber Whittaker

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Ethan James McCollu
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Austin Echols+
Shane Nelms
Nick Pappe
Mason Stewart

+ section leader
**graduate student*

University Chorus
Bomi Lee, *director*

Soprano I
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Nicole Carlson
Patricia "Gabby" Dixon
Kimberly Hajdalenko
Mary Hamilton
Bailey Haskell
Treneese Hughes
Chelsey Jackson
Hannah Parker
Angela Stephens*
Katelyn Thompson

Tenor I
Josh Hamilton*
Kenneth Oeth*
William Summay

Tenor II
Christopher R. Kent*
Alex Moore
Ethan Schmidt
Parker Scinta

Alto I
Phoebe Bell
Emma Dill
Kathleen Hoye
Ashley Kruth
Na-Rae Lee*
Alexandra Lewis

Alto II
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Joshua Hein*
Craig Lambert
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Chris Kincaid
David Taustine

**graduate student*

Kent Hatteberg, ***director***

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Claire Mosley

Tenor I
Ricky Lynn Case II
Joshua Hein*
Cody Martin

Tenor II
Robert Carlson
Josh Hamilton*
Christopher R. Kent*
Geoff Wallace
Andrew Wheaton

Alto I
Ruthanne Fulton*
Kristin Hale
Bomi Lee*
Na-Rae Lee*
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

**graduate student*

Bomi Lee
Graduate Conducting Recital
University Chorus, Cardinal Singers Women,
and
Collegiate Chorale
Sunday, March 6, 2011
Texts, Translations, and Notes

Selections by the University Chorus

Kyrie, Sanctus and Benedictus (Missa brevis in D, K.194) — **Wolfgang Amadeus Mozart**

Mozart wrote the Missa brevis in D, K.194 at Salzburg in 1774 when he was eighteen years old. This Mass as well as the one immediately preceding it, his Missa brevis in F, *Little Credo* (K. 192), were written for ordinary liturgical use. Both observe the strict rules set by Archbishop Colloredo, who required that church music be both simple and brief. Mozart was employed by the Archbishop as a court musician, and was often forced to write music that was not to his liking. This Mass was written for four soloists, chorus, and chamber instruments (two violins, basso continuo and organ). Despite strict rules limiting his writing for church music, Mozart's composition still had distinct characteristics for writing music, a maturity of style that encompassed a brilliant, light melody and graceful harmony.

Kyrie eleison,	*Lord have mercy,*
Christe eleison,	*Christ have mercy,*
Kyrie eleison.	*Lord have mercy.*
Sanctus, Sanctus, Sanctus,	*Holy, Holy, Holy,*
Dominus Deus Sabaoth.	*Lord God of Hosts.*
Pleni sunt coeli et terra	*Heaven and earth are full*
gloria tua.	*of thy glory.*
Hosanna in excelsis.	*Hosanna in the highest.*
Benedictus qui venit	*Blessed is He who comes*
in nomine Domini.	*in the name of the Lord.*
Hosanna in excelsis.	*Hosanna in the highest.*

Exsultate Deo — **Giovanni Pierluigi da Palestrina**

Palestrina was born in Palestrina in Italy, from which he took his name, and was trained as a choirboy in the Roman Catholic church of S. Maria Maggiore. He was appointed to prominent positions in the Roman Catholic musical establishment and brought to international fame by his numerous publications. In 1551, he was appointed *maestro* of the Cappella Giulia, the choir of St. Peter's Basilica. He wrote more than 375 motets; among them, *Exsultate Deo* is one of the most famous ones. As a master of counterpoint in 16th century, he shows not only concise polyphony, but also beautiful sounds with word-painting depicting instrumental sound. The joyful and vivid melody line is also one of the reasons that made this piece a favorite.

Exsultate Deo, adjutori nostro,	*Rejoice greatly to God our helper,*
jubilate Deo Jacob.	*shout for joy to the God of Jacob.*
Sumite psalmum, et date tympanum	*Take up a psalm, and bring the timbrel*
Psalterium jucundum cum cithara.	*and the sweet psaltery with the harp.*
Buccinate in neomenia tuba	*Blow the trumpet on the new moon,*
insigni die solemnitatis vestrae.	*on the notable day of your solemnity.*
	(Psalm 80)

Wie der Hirsch schreit
(Psalm 42, Op. 42, Mt. 1) **Felix Mendelssohn**

Mendelssohn's choral music is a wonderful link between the late-Baroque of J.S. Bach and the high-Romanticism of Brahms. *Psalm 42* (Op. 42) was composed in 1837 for soloists, mixed choir, and orchestra. Mendelssohn set the music to Martin Luther's German translation of Psalm 42. Among its seven movements, the theme of the 4th and 7th movements, *Was betrübst du dich, meine Seele,* was reused later in his *Richte mich, Gott,* (Op.78, no.2, 1844). Mendelssohn wrote several of the movements while on his honeymoon and the others shortly afterwards. Mendelssohn required the work to be performed with particular tenderness. Lasting for twenty-five minutes, the work was held in high regard by the composer. He stated that it was "the best thing of its kind that I have written." The work reaches heights of sublime passion in praise of the glory of God.

Wie der Hirsch schreit nach frischem Wasser,
So schreit meine Seele, Gott, zu Dir.

Like as the Hart desireth the water-brooks:
So longeth my soul after thee, O God.
(Psalm 42:1)

Geographical Fugue **Ernst Toch**

Born in Vienna, Ernest Toch was a composer of classical music and film scores. After he won the Frankfurt/Main Mozart prize, Toch dedicated himself to being a full-time composer. In 1913, he was appointed lecturer of piano and composition at the College of Music in Mannheim. He was considered one of the great avant-garde composers in the pre-Nazi era. He won the Mendelssohn prize for composition in 1910. He won the Pulitzer Prize for Music in 1956 for his Third Symphony (premiered by the Pittsburgh Symphony Orchestra on December 2, 1955). One of the aspects of his music is humor. It is easy to find a humorous sense from his composition, especially in his film music. In 1930, he began to use "Gesprochene Musik," the idiom of the "spoken chorus." *Geographical Fugue* (1950) or *Fuge aus der Geographie* is one of his famous compositions with spoken chorus. The text of this work includes several kinds of geographical names with energetic rhythmic patterns. The fugue subject starts in the tenor, then the alto takes the subject, followed by the soprano and the bass. While the main subject is going on through four parts, the counter subject comes up with short, syncopated rhythms. Also, sometimes, duple rhythms against triple rhythms make an interesting rhythmic fluctuation.

Trinidad! and the big Mississippi and the town Honolulu and the lake Titicaca,
the Popocatepetl is not in Canada rather in Mexico
Canada, Malaga, Rimini, Brindisi
Yes! Tibet, Nagasaki, Yokohama
Trinidad!

Selections by the Cardinal Singers Women

Ave Maria **Gustav Holst**

English composer Gustav Holst is well-known for his orchestral suite *The Planets* (Op. 32). An enthusiastic educator, Holst was the musical director at James Allen's Girls' School for sixteen years. In 1905, Holst was appointed Director of Music at St Paul's Girls' School in Hammersmith, London, and in 1907, director of music at Morley College, continuing in both posts until retirement. *Ave Maria* is written in memory of his mother, who died when he was only eight years old. Composed for female double choir, it creates a sound that is full of grace as the melody is passed through all eight parts from constant continuing melody lines. In this piece, his understanding of the woman's voice from his experiences directing girl's high school choirs is evident.

Ave Maria, gratia plena: Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death. Amen.

Tota pulchra es (Quartre Motets, Op.10) **Maurice Duruflé**

Maurice Duruflé was a French composer, organist, and pedagogue. In 1920, Duruflé entered the Conservatoire de Paris, eventually graduating with first prizes in organ, harmony, piano accompaniment, and composition. As a composer, Duruflé was highly critical of his own compositions. He only published a handful of works and often continued to edit and change pieces even after publication. *Quatre motets sur des thèmes grégoriens* (op. 10) is composed of four motets: *Ubi caritas, Tota pulchra es, Tu es Petrus and Tantum ergo.* The motives of all four motets came from Gregorian chant, while the harmonies show influences of Impressionism.

Tota pulchra es Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.

Thou art all fair, O Mary,
and the stain of original sin is not in thee.
Your vestments are as white as snow,
and your face is like the sun.
Thou are the glory of Jerusalem, the joy of Israel,
and the honor of our people.

Quick! We have but a second **Charles Villiers Stanford, arr. Davie Mooney**

Irish-born, English composer Charles Stanford is famous as a conductor, pianist and educator. He is particularly noted for his choral music. He was professor at the Royal College of Music where he taught Britten, Howells, Holst and Vaughan Williams, and later he taught at the University of Cambridge. His music shows the deep influence of Brahms. His nationality also influenced his compositions, including several arrangements of Irish folk tunes. The original melody of *Quick, we have but a second* is from an Irish folksong with text by Thomas Moore (1779-1852, Irish poet), and later Stanford arranged this folksong setting with clear, light harmony. Today, the Cardinal Singers Women will sing a version of *Quick!* rearranged for female choir by Irish composer David Mooney. Like the name of this piece, it is sung quickly and lightly.

Quick! We have but a second,
Fill round the cup while you may
For time, the churl, hath beckoned
And we must away, away!

Grasp the pleasure that's flying
For oh, not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.

Then, quick! We have but a second,
Fill round the cup while you may
For time, the churl, hath beckoned
And we must away, away!

See the glass, how it flushes
Like some young Hebe's lip
And half meets thine, and blushes
That thou shouldst delay to sip.

Shame, oh, shame unto thee
If e'er thou seest that day
When a cup or a lip shall woo thee
And turn untouched away.
(Thomas Moore)

Selections by the Collegiate Chorale

Christus factus est **Anton Bruckner**

By the time Bruckner wrote this impressive gradual setting, he was living in Vienna and devoting most of his energy to symphonic writing. His later church music pieces, however, were also carefully considered and significant. *Christus factus est* was written in 1884, around the same time as the Seventh Symphony and the *Te Deum*. Generally, Bruckner composed in a Renaissance liturgical style, and used chromatic melody lines and sudden tonal shifts as a part of his unique style. This piece was intended for performance in Catholic churches which often have good reverberation, which is why he included several big pauses in this piece. It has dramatic dynamic changes from *pp* to *f*, and even *ff* or *fff*. For this reason, *Christus factus est* is one of the most dramatic pieces written by Bruckner, with big contrasts between ranges and dynamics in just seventy-nine measures. The score is dedicated to Father Oddo Loidol, a Benedictine monk of Kremsmünster.

Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis.
Propter quod et Deus exaltavit illum,
et dedit illi nomen,
quod est super omne nomen.

Christ was made obedient for us
even unto death,
even the death of the cross.
Therefore God also has exalted him,
and given him a name
which is above every name.

Nada te Turbe **Joan Szymko**

Joan Szymko, one of the most active women composers in US, has directed choirs in the Pacific Northwest for over 25 years. In *Nada te Turbe*, texts are quoted from St. Teresa of Avila (1515-82). Both Spanish and English are used in this composition. The accompanying cello introduces the music gently with pizzicato, and then low voices (tenors and basses) follow the cello. The cello acts as a lyric counterpoint to the drama of the voices.

Nada te turbe. Nada te espante.
Todo se pasa. Dios no se muda.
La pa ciencia, todo al canza.
Quien a Dios tiene Nada le falta.
Solo Dios basta.

Let nothing trouble you. Let nothing frighten you.
All things are passing. God alone is unchanging.
Patience, everything obtains.
Who possesses God lacks nothing.
God alone is enough.
(Prayer from St. Teresa of Avila)

Phoenix **Ola Gjeilo**

Born in Norway in 1978, Ola Gjeilo currently lives in New York, where he studied for a master's degree in composition at The Juilliard School. A composer and pianist, he has experience in both classical and jazz and is increasingly exploring the middle ground between these broad genres within his own tonal/modal language. Ola Gjeilo's music has been performed in the United States, Canada, South Korea, South Africa, the UK, Sweden, Denmark, Finland, Germany, France, and Belgium. He is a recipient of the Gretchaninoff Memorial Prize and a winner of the 2005 Juilliard Composers' Orchestral Work Competition. *(note by Ola Gjeilo)*

The simple and beautiful flowing lines of *Phoenix* are reminiscent of Gregorian Chant. Also, a flowing "Agnus Dei" melody from soprano is supported with bottom 3 parts that really soar above the air. He used some pauses and long sustained chords with dramatic dynamics such as *ff* or *pp* for reverberation. *Phoenix* was dedicated to the Phoenix Bach Choir, directed by Charles Bruffy, to celebrate its 50th anniversary season, and was premiered in February 2009.

Agnus Dei, qui tollis peccata mundi,
miserere nobis. Dona nobis pacem.

Lamb of God, who takes away the sins of the world,
have mercy upon us. Grant us peace.

Beati Quorum Via (Op. 38, No. 3) **Charles Villiers Stanford**

Beati Quorum Via, written by English composer Charles Stanford, is the 3rd motet of his *Three Latin motets* (Op. 38). The text is from the 1st verse of Psalm 119. It is dedicated to the Choir of Trinity College in Cambridge, where he taught. Stanford's choral music is characterized by beautiful harmony, pretty melody lines, and clear tonal centers. Also, he was influenced by Brahms's beautiful sound and chord structure which came from careful writing, especially the motion of inner voices. Stanford's music has hope, and an encouraging and heart-warming sound.

Beati quorum via integra est,
qui ambulant in lege Domini.

Blessed are the undefiled in the way,
who walk in the law of the Lord. (Psalm 119:1)

Voice Dance IV **Greg Jasperse**

Greg Jasperse is a composer, arranger, recording artist and educator living in Chicago. As a guest conductor, he has had the privilege of conducting the British Columbia Honors Vocal Jazz Choir (2002), the Colorado and Illinois All-state Honors Vocal Jazz choirs (2004), the Arizona All-State Honors Show Choir (2000, 1999, 2001) as well as many district and regional festival choirs. As an educator, Greg enjoys teaching at several show choir and jazz camps in the US and Canada, including the Western Michigan University Vocal Jazz camp. Greg also enjoys his work as a clinician and guest artist at various festivals, including the University of Northern Colorado Jazz Festival, the Millikin University Vocal Jazz Festival, Music Fest Canada, and the Ontario Vocal festival. Greg is the assistant conductor of the Lakeside Singers, a 24-voice ensemble of professional singers in Chicago. *(note by Greg Jasperse)*

Jasperse became well-known after writing *Voice Dance I*; as a result, he has released four more Voice Dance settings. He employs scat syllables for the text of this piece. Exciting syncopations with jazzy harmony make this music joyous and sound like dancing. That's why this piece is named *Voice Dance*.

University of Louisville
Collegiate Chorale and Cardinal Singers

Sunday, March 6, 2011

Texts and Translations

Selections by the Collegiate Chorale

Also hat Gott die Welt geliebt (Geistliche Chormusik 1648) — Heinrich Schütz

Also hat Gott die Welt geliebt,
daß er seinen eingebornen Sohn gab,
auf daß alle, die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

For God so loved the world
that he gave his only-begotten son,
so that all who believe in him
would not be forsaken,
but would have everlasting life.
John 3:16

Tota pulchra es — Ola Gjeilo

Tota pulchra es Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.

Thou art all fair, O Mary,
and the stain of original sin is not in thee.
Your vestments are as white as snow,
and your face is like the sun.
Thou art the glory of Jerusalem,
the joy of Israel,
and the honor of our people.

Im Walde, (Op. 59, No. 1; Jagdlied, Op. 59, No. 6 — Felix Mendelssohn

Im Walde

Ihr Vögel in den Zweigen schwank,
Wie seid ihr froh und frisch und frank,
Und trillert Morgenchöre.
Ich fühle mich im Herzen krank,
Wenn ich's von unten höre.

Ein Stündchen schleich ich bloß heraus
In euer lustig Sommerhaus,
Und muß mich des beklagen.
Ihr lebet stets in Saus und Braus,
Seht's nachten hier und tagen.

Ihr sucht der Bäume grünes Dach,
Der Wiese Schmelz, den Kieselbach,
Ihr flieht vor Stadt und Mauer,
Und laßt die Menschen seufzen, ah!
In ihrem Vogelbauer.

In the Forest

You frail birds in the branches,
how happy, fresh and open you are as
you trill your morning choruses.
I feel sick at heart
when I hear it from below.

If I slip out for just an hour
into your joyous summer house,
I am bound to complain about it.
You live in constant revelry,
you see nightfall and daybreak here.

You seek the green canopy of the trees,
the shining meadow, the stony stream,
you flee the town and its walls,
and leave men to sigh, alas,
in their birdcages.

Jagdlied

Durch schwankende Wipfel
Shießt goldener Strahl,
Tief unter den Gipfeln
Das neblige Tal.

Fern hallt es vom Schlosse,
Das Waldhorn ruft,
Es wiehern die Rosse
In die luft.

Bald Länder und Seen,
Bald Wolkenzug
Tief schimmernd zu sehen
In schwindelndem Flug.

Bald Dunkel wieder
Hüllt Reiter und Roß,
O Lieb,' o Liebe,
So lass mich los.

Immer weiter und weiter
Dei Klänge ziehn,
Durch Wälder und Heiden,
Wohin, ach, wohin?

Erquickliche Frische,
Süßschaurige Lust!
Hoch flattern die Büsche,
Frei schlägt die Brust.

Und weiter und weiter
Die Klänge ziehn,
Hoch flattern die Büsche,
Frei schlägt die Brust.

Hunting Song

Through swaying treetops
a golden ray flashes,
far below the summits
is the misty valley.

It rings out in the distance from the castle,
the horn calls,
the horses whinny
into the air.

Now lands and lakes,
now drifting clouds
are to be seen, gleaming afar,
in very high flight.

Now darkness once again
shrouds riders and horses.
O love, o love,
let me go.

Ever further and further
the sounds move on,
through woods and heaths,
whither, ah, whither?

Invigorating freshness,
sweet shivers of delight!
The plumes flutter aloft,
the heart beats freely.

And further and further
the sounds move on,
the plumes flutter aloft,
the heart beats freely.

Joseph Freiherr Eichendorff

Ritmo

Dan Davison

Ritmo.
Batir las manos al ritmo.
Hábilmente.
Batir las manos al ritmo.

Canten en coro gozoso,
Con amor y esperanza.
Cantaremos en ritmo.
Cantaremos en coro.
Cantaremos en ritmo.

Levanten sus voces. (Todas las voces)
Levanta su corazón.
Con instrumentos musicales,
Cantaremos de libertad y de amor.

Hagen en harmonia.
Vamos a cantar y a jugar.
Todas voces. Todas gentes.

Rhythm.
Clap your hands to the rhythm.
Capably.
Clap your hands to the rhythm.

sing in joyful chorus,
With love and hope.
We will sing in rhythm.
We will sing in chorus.
We will sing in rhythm.

Lift your voices. (All the voices)
Lift your heart.
With musical instruments,
We will sing of freedom and love.

Make harmony.
Let's go sing and play.
All voices. All people.

Hábilmente, con todas voces, con
Instrumentos, con esperanza, y con ritmo.
Batir las manos al ritmo.
Batir las manos con toda la gente, con
Todas voces, con alegria y con gozo.

Cantaremos con gozo.
Con amor y esperanza.
Cantaremos de paz.
Cantaremos de amor.
Cantaremos con alegria y con gozo.
Ritmo.

Capably, with all voices, with
Instruments, with hope, and with rhythm.
Clap your hands to the rhythm.
Clap your hands with all the people, with
All voices, with happiness, and with joy.

We will sing with joy.
With love and hope.
We will sing of peace.
We will sing of love.
We will sing with happiness and with joy
Rhythm.

Selections by the Cardinal Singers

Sanctus (Missa pro defunctis) — Tomás Luis de Victoria

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Rhapsodie (Op. 186, No. 5) — Joseph Gabriel Rheinberger

Seele, wie schweifst du
Ätherbeschwingt das All
entlang durch Tiefe
und Höh'n.

In deiner Armut
welche Fülle!
In ew'ger Unrast,
wie heil'ge Stille!

Frei über alles
und stets gebunden;
Seele, wo hast du
dein Ziel gefunden?

Gestirn und Sonnen
umkreist dein Flügel
und weilt mit Wonnen
am Veilchenhügel.

Die Wiege der Blitze
heimelt dich an,
zum Wolkensitze
stürmst du hinan!

Und wieder innig,
im engsten Kreise,
zärtlich und sinnig,
schüchtern und leise

dem Efeu gleich,
um niedre Kammern,
rankst du mit tausend
Fasern und Klammern,

Soul how thou roamest!
On wings of the wind,
Through high and through low,
Thy way thou dost find.

Though thou art poor,
What riches are thine!
Ceaselessly restless
What calmness divine!

Free above all,
Close, close thou art bound;
Soul, say, where hast thou
Thy resting place found?

Among stars and suns,
Thy wing circleth wide,
Yet with rapture,
Mid violet beds doth abide.

Where the lightning is cradled
Thy home thou hast made;
To the cloud's ample dwelling
As well hast thou strayed.

Yet in narrowest circle,
By joy art possessed,
And dost tenderly, timidly
Pensively rest.

As the ivy that creepeth
By lowly abodes,
On a thousand weak tendrils
Thou climb'st to the Gods.

wo nur ein Strahl des Erinnerns
durch Trümmerspalten
herniederglänzend
dich traulich wärmt!

Where memory glancing
The cleft ruins through,
As the sun to the vine
Giveth warm life anew.
Paul Heyse, from *Kinder der Welt*

Seigneur, je vous en prie — **Francis Poulenc**
(Quatre petites prières de Saint François d'Assise)

Seigneur, je vous en prie,
que la force brûlante
et douce de votre amour
absorbe mon âme et la retire
de tout ce qui est sous le ciel,
afin que je meure par amour
de votre amour
puisque vous avez daigné
mourir par amour
de mon amour.

Lord, I beg Thee,
let the burning
and gentle force of Thy love
pervade my soul and withdraw it
from all that is beneath Heaven,
that I might die through love
of Thy love,
since Thou didst deign
to die through love
of my love.

O Adonai (Sieben Magnificat-Antiphonen) — **Arvo Pärt**

O Adonai, der Herr und Führer
des Hauses Israel,
im flammender Doirnbusch bist du
dem Moses erschienen,
und has ihm auf dem Berg
das Gesetz gegeben.
O komm und befreie uns
mit deinem starken Arm.

O Adonai, Lord and ruler
of the house of Israel,
who appeared to Moses
in the fire of the burning bush,
and gave him the Laws
upon the mountain.
Come and deliver us
with your strong arm.

Ein Jäger längs dem Weiher ging — **German folksong, arr. Bernd Englbrecht**

1. Ein Jäger längs dem Weiher ging, lauf, Jäger, lauf!
Die Dämmerung den Wald umfing.

Refrain: Lauf, Jäger lauf, Jäger lauf, lauf, lauf,
mein lieber Jäger, guter Jäger lauf, lauf, lauf,
mein lieber Jäger lauf, mein lieber Jäger lauf.

2. Was raschelt in dem Grase dort, lauf,Jäger, lauf!
Was flüstert leise fort und fort?

3. Ein Häschen spielt im Mondenschein. . .
ihm leuchten froh die Äugelein. . .

4. Das muß fürwahr ein Kobold sein. . .
hast Augen wie Karfunkelstein. . .

5. Der Jäger floh zum Wald hinaus. . .
verkroch sich in sein Jägerhaus. . .

6. Das Häschen spielt im Mondenschein. . .
ihm leuchten froh die Äugelein. . .

1. A hunter walked along a pond, run, hunter, run!
The dusk enveloped the forest.

Refrain: Run, hunter, run, hunter, run, run, run,
My dear hunter, good hunter run, run, run,
My dear hunter run, my dear hunter run.

2. What rustles there in the grass, run, hunter, run!
What whispers softly on and on?

3. A little bunny plays in the moonlight. . .
his happy little eyes light up. . .

4. That must indeed be a leprechaun. . .
He has eyes like carbuncle. . .

5. The hunter fled from the forest
and hid himself in his hunting house. . .

6. The little bunny plays in the moonlight. . .
his happy little eyes light up. . .

UNIVERSITY OF
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presents

University Jazz Combos

Gary Smulyan Combo
Directed by Craig Wagner

Gerry Mulligan Combo
Directed by Ansyn Banks

International Quartet
Directed by Ansyn Banks

Monday Evening
March 7, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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Thank you.

PROGRAM

My Romance — Richard Rodgers

All the Things you Are — Jerome Kern

Gary Smulyan Combo
Dan Gomby, *alto sax* Shane Porter, *bari sax*
Kris Lewis, *trumpet* Bryan Edmonds, *voice*
Jonathan Ellis, *piano* Seth Thomas, *guitar*
Jon Gardner, *bass*
Israel Cuenca & Gabe Jones, *drums*
Craig Wagner, *director*

Tiny's Crib — Kenny Rittenhouse

Birdlike — Freddie Hubbard (arr. Aaron Latos)

Gerry Mulligan Combo
Graeme Gardiner, *alto sax* Chris Clark, *tenor sax*
Jesse McBee, *trumpet*
Pierson Keating, *piano* Michael Vettraino, *guitar*
Luke McIntosh, *bass* Aaron Latos, *drums*
Ansyn Banks, *director*

Sevenin — Pablo Souza

Mystery Piece

International Quartet
Samir Kambarov, *alto sax* Javier Perez, *guitar*
Alfredo Moura, *piano*
Pablo Souza, *bass* Will Fisher, *drums*
Ansyn Banks, *director*

UNIVERSITY OF
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presents

Trevor DeJarnett, *trumpet*

Student of Michael Tunnell

with

Louie Bailey, *piano*

Student Recital

Tuesday Evening
March 8, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Sonata for Trumpet in D Major — Henry Purcell (1659-1695)
- I. Allegro
- II. Adagio
- III. Presto

(piccolo trumpet)

Victimae paschali laudes — Wipo of Burgundy (early 11th Century) Arr. Patrick Harbison

(Rotary Flugelhorn)

Intrada (1958) — Otto Ketting (b. 1935)

INTERMISSION

Pavane Pour une Infante Defunte — Maurice Ravel (1875-1937) Arr. David H. Pettit

Caprice — Eugene Bozza (1905-1991)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Tab Scribner, *conductor*

Student of Frederick Speck

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
March 8, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Old Wine in New Bottles (1958)	Gordon Jacob (1895-1984)
Serenade No. 1 (1929)	Vincent Persichetti (1915-1987)
Tower Music, Op. 129 (1955)	Alan Hovhaness (1911-2000)
Concertino (1965)	Robert Washburn (b. 1928)

PROGRAM NOTES

Old Wine in New Bottles (1958) — **Gordon Jacob (1895-1984)**

Born in London, Gordon Percival Septimus Jacob was the seventh son and youngest of ten children. Although he came from a musical family, he was discouraged from pursing music as a career. Upon finishing primary school he enlisted in the Army rather than music school.

His musical career nearly didn't happen, as his battalion was captured as a prisoner of war in 1917. Jacob was one of only 60 men to survive the ordeal. After his release he enrolled at the Royal College of music to study composition.

Jacob also suffered from a cleft palate, which precluded playing wind instruments, and a childhood injury to his left hand that limited his piano proficiency. This however, didn't stop him from composing. He developed a special interest in writing for wind instruments, composing several chamber works specifically for winds including *Old Wine in New Bottles* (1958) and the sequel, *More Old Wine in New Bottles* (1976). Both compositions set English folk tunes to small wind ensemble instrumentation. Among his early successful works is the *William Byrd Suite* (1923) and the orchestral adaptation of Vaughan Williams' *Folk Song Suite* (1923). Jacob's version was written in 1924.

Gordon Jacob was as an accomplished composer, author and teacher. He wrote several books related to music. *The Elements of Orchestration* (1962) provides insight into the processes of his composing genius.

He took a different approach to composition from his peers. Contrasting from the rich scoring of Vaughan Williams, Jacob's style of writing is considerably more sparse, more baroque and classical than romantic in style, and scoring. He also believed that the melody was paramount to a composition, and without a great melody the composition was flawed. This is evident in his transparent treatment in *Old Wine in New Bottles.* While the technical demands of the individual parts are moderate, the interplay between musicians sets the composition apart as a delightful work for a chamber ensemble.

Serenade No. 1 (1929) — **Vincent Persichetti (1915-1987)**

American composer Vincent Persichetti began his musical activities as a

child playing the piano, and later learned to play other instruments. By the age of 16, he was engaged as a church organist, a position he held for over a decade. It was also during this time that he took his first steps as a composer. Some of his earliest works date to the late 1920s. Persichetti studied at multiple institutions including Combs College of Music in Philadelphia studying composition with Russell King Miller, the Curtis Institute studying conducting with Fritz Reiner, and piano with Olga Samaroff at the Philadelphia Conservatory.

Persichetti accumulated a vast array of musical honors and awards throughout his lifetime. Among these are three Guggenheim fellowships, two grants from the National Foundation of the Arts and Humanities, and numerous citations from the American Bandmasters Association. Additionally, Persichetti was selected for over 100 commissioning projects by orchestras including the Philadelphia Orchestra, the New York Philharmonic, and the Louisville Orchestra.

Although *Serenade No. 1* was written in 1929, when Persichetti was just 14, it wasn't premiered until 1952 by the New York Wind Ensemble. *Serenade* is listed as Opus 1 in the composer's catalog of works, but it was by no means his first composition, and it is based on an earlier melody composed when he was nine. While there are obvious questions about some orchestration decisions, especially in terms of range used for given musical phrases, it does show the foundation for Persichetti's musical ideas as found in his later compositions. The most striking of trait of his music is the contrast of styles between a more lyrical segments and highly rhythmic, angular motives. The nine-year-old ideas presented in *Serenade No. 1* demonstrate this tenant of Persichetti's musical language.

Tower Music Op. 129 (1955) **Alan Hovhaness (1911-2000)**

Hovhaness was an American composer of Armenian and Scottish decent. While he was raised as an American, his ancestral past would grow to be a major influence on his compositions. He started composing music as a child, however much of his early music is unknown today as he destroyed much of it. During a summer at Tanglewood, Hovhaness was influenced by the artist, Hermon diGiovanni. Two concepts became more important to Hovhaness as the summer wore on; "self-denial and loss of ego, and the concept of continuity of existence." The destruction of most of his music was part of this process. Hovhaness expressed to Arnold Rosner in 1972 that if the world did not want to hear his music, then he didn't deserve to have it.

Tower Music is a six-movement suite for 10 wind and brass players. Written

in the same year as his *Symphony No. 2 Mysterious Mountain* (1955) for orchestra, the six movements of *Tower Music* are composed with elements common to *Mysterious Mountain* including the use of stacked, sustained second and fourth intervals and irregular metrical patterns which serve as sources of tension and provide continuity of mood to his music.

Concertino (1965)

Robert Washburn
(b. 1928)

The former Dean and Professor Emeritus at the Crane School of Music in Potsdam, New York, Robert Washburn is a pillar of 20th century instrumental music. His works have been widely performed in the United States and abroad.

His compositions are complex and require maturity to execute musically. Rhythmic and modal shifts keep both the listener and performer off-balance. In his *Concertino,* Washburn also employs shifts in timbre to set motives in motion. The alternation of major and minor third is critical to the linear flow of the composition. Washburn is also inventive in his treatment of the same melodic content across the entire movement. The sense of flow of the melodic ideas is generated through irregularities in rhythm and meter. Just as the listener becomes accustom to one rhythmic scheme, Washburn compresses the idea into a smaller figure. Each diversion from the primary themes delve deeper into a segment of the motive and expand the ideas into something completely new.

Personnel

Flutes
Jennifer Van Wie
Ashley Mattingly

Oboes
Caitlin Dolenc
Andrew Buchholz

Clarinets
Samantha Holman
Robert Acosta

Bassoons
Lauren Roerig
Phoebe Bell

Horns
Jennifer Pope
Ian Wolfe

Trumpets
Michael Teglasi
Bradley Curtain

Trombone
Phil Steinmetz

Tuba
Bryen Warfield

In Recital

P. Kellach Waddle, Double Bass

University of Louisville School of Music
Bird Recital Hall
Tuesday March 8, 2011 6:30 PM

PROGRAM

Tour Suite #1	P. Kellach Waddle
Depression & Glaucoma: Lyric Bagatelle (2010)	
Prelude in G Minor: Visions of Catalonia & Seville (2006)	
Prelude in Db Major: A Sunset With Shadowy Hair (1999)	
De Salones Espanoles : Caprice in G Minor (1988)	
Four pieces for Solo Bass	
Shivering	D. Yu
Kitsune (Fox Tales)	D. Baldwin
I. The Fox In The Brothel	
II. King of The Nine Mountains	
III. On Fox Spirits	
Ode	C. Cooman
Mackdaddy's Rumble	C. Arrell
Suite #4	
Allemande	J.S. Bach
Suite #5	(Trans. H. Sterling)
Allemande	

INTERMISSION

Partita #2	
Allemande	J.S. Bach
	(Trans F. Charlton)
Communion Sonata (2010)	
III. Watching "Lamp Unto My Feet"	P. K. Waddle
Paraphrase-Metamorphosis	
On Debussy's Prelude to the Afternoon of a Faun (2006)	P. K. Waddle
Rhapsodic Variations on a Theme of Tchiakovsky (1987)	P. K. Waddle

P. KELLACH WADDLE

P. Kellach Waddle enjoys a widely lauded career as a solo bassist, composer, chamber musician, orchestra musician, conductor and concert director. He has been cited as " ... an Austin classical music legend..." by Award-Winning Viola By Choice Director Aurelien Petillot; he has been called "... an amazing, incredible virtuoso..." by famed Austin radio personality John Aielli; and after his ovation-garnering solo concert at the 2009 International Society of Bassists Symposium (where he was one of only five dozen bassists from all over the world invited to perform a solo recital) convention officials declared "... (Waddle) is now obviously one of the great solo bassists of the world."

Waddle's music has been performed over 700 times in nearly 40 states and in 10 foreign countries. With over 40 premieres scheduled for the calendar year 2011 alone (ranging from solo works to chamber works to three pieces for full orchestra)(and nearly over 370 works composed as of Winter 2011, Waddle continues to maintain his position as one of the most prolific and performed composers of his generation. He also has continued to achieve a lifetime goal of following in the footsteps of such composers at Paul Hindemith and Lars-Erik Larsson by writing either a concerto, sonata or major chamber music part for every single standard orchestral instrument except for Timpani. He has also built much of his career on writing for instruments perhaps not thought of often in a soloistic or orchestral context having published concerti and sonatas for Bass Clarinet, Contrabassoon, Tenor/Soprano/Baritone and Alto Saxophones, Carillon (Bell Tower) , Contrabass Clarinet, Alto Clarinet, Tuba ,Harpsichord , Euphonium and Oboe D' Amore. He has also written for these instruments in a massed context having had his pieces for massed Tuba/Euphonium Choir and Contrabassoon Choir performed at T. U.B. A. and IDRS conventions respectively With the recent closing of www.classicallounge.com where nearly 100 recordings of his works were available on line, Waddle plans to have re-uploaded more than 140 live recordings of premieres of his works to the site www.classicalconnect.com by the end of the calendar year 2011.

Waddle has been a member of numerous professional and festival orchestras including his current position with The Austin Symphony, which he has held since 1992. He has been nominated three times as a possible finalist for The Pulitzer Prize in Music and twice nominated for State of Texas Musician of The Year. He also serves as the "part-time Bach" in his position as Composer/Artist in Residence at Ascension Lutheran Church in Austin, Texas.

Waddle also is the director of PKWproductions-- a company presenting sets of concert series comprising new works presented on literature, music presented with

movies at the legendary Austin Alamo Drafthouse Theaters, and music of Waddle's all devoted to single instrument or medium---all of the series under the PKWproductions umbrella continue to be some of the most lauded, inventive and unique classical music presentations in the nation.

Mr. Waddle's music is published exclusively by TfV Inc. of Concord, Massachusetts and Wyatt Brand of Austin Texas manages his publicity. For more detailed information as well as links to other recordings of Waddle's music please go to http://www.classicalmatters.com/pkwaddle.htm.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Will Fisher's *Coastal Quintet*

Music for Small Ensemble

Student Recital

Tuesday Evening
March 8, 2011
8:30 p.m.
Malcolm Bird Recital Hall

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Will Fisher's *Coastal Quintet*

featuring:

Jesse McBee, *trumpet & flügelhorn*
John Arstingstall, *guitar*
Noah Barker, *piano*
Luke McIntosh, *bass*

with special guests:

Graeme Gardiner, *soprano sax*
Zach Kennedy, *percussion*
Mandi Roberts, *marimba & glockenspiel*

PROGRAM

Willowbrook	Mikko Hildén (Stockholm, Sweden)
Falling Arbutus // *Part Three of the Coastal Suite*	Will Fisher (Nova Scotia, Canada)
Hotel Le Hot	Kenny Wheeler (Toronto, Canada)
Silver Moon	Colin Nealis (Victoria, Canada)
Vestibules (For M.N.) // *Part Two of the Coastal Suite*	Will Fisher
Steve Swallow	Will Fisher
Farewell, Good Bye	Will Fisher

ARTIST BIOGRAPHY

Will Fisher, originally from Nova Scotia, Canada, began playing drums a a young age and has since gone on to perform and tour across Canada an parts of the United States in many styles of music. At age 18, he moved t Toronto to attend Humber College, where he received his Bachelor of Applie Music with Honours. While at Humber, he had the opportunity to perfor with many guest artists and faculty including Terence Blanchard, Chr Potter, Kurt Elling, Don Thompson, Kirk MacDoanld and Mike Downes

Upon finishing, Will received a full scholarship to the University of Loui ville where he is currently a member of the Jamey Aebersold Internation Quintet and is working towards his Master of Music in Jazz Performanc He was selected as the winner of the 2008 *CBC Galaxie Rising Star Awa* during the Ottawa International Jazz Festival as well as receiving a *Sabi Cymbal Scholarship* in 2010. He recently received a recording grant from tl Nova Scotia Department of Tourism and Culture and plans to release a album sometime in 2011.

In the last few years, Will has performed with Nancy Walker, Kieran Ove Bernie Senensky, Nathan Hiltz, as well as recorded with Mikko Hild (Addo) and Carl Bray in a national broadcast for CBC Radio. Will has al performed in many other genres across Canada with artists Jennah Bar Ian Sherwood, Mary Stewart, Aidan Knight and a Canada-wide tour w Coco Love Alcorn. Will is a part-time canoeist and plans to learn how scuba dive in the near future.

For more information, please check out: www.myspace.com/willfisherdru

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and the

World Music Series

present

Branches Breath



Guest Artist Recital

Wednesday Evening
March 9, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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ARTIST BIOGRAPHIES

Branches Breath is a four-piece Native American flute musical ensemble whose music is a mix of percussion, extemporaneous song and composed melodies with world and Native American flutes. Branches Breath plays Native American flutes because of their unique sound and appearance. The focus of Branches Breath is to bring these indigenous and beautiful instruments to modern audiences. Branches Breath's music strives to give their listeners a sense of peace and calm, and the freedom to engage in the positive energy of the flute. Branches Breath plays primarily at multicultural events, peace festivals, and health fairs as well as for educational, religious and community institutions. Branches Breath feels that a gift truly appreciated is a gift shared and if even one person comes away with a better appreciation of the flute from having heard their music then they met their goal.

You can learn more about Branches Breath and hear clips of their music at the following websites:
www.branchesbreath.ning.com
www.myspace.com/branchesbreath

Branches Breath's first CD, *A Walk Through the Woods*, was released independently by the group in 2009 and is available for purchase on their website.

Branches Breath would like to thank the following partners who contributed to their presentation: American Indian Center of Indiana and the Eiteljorg Museum of American Indians and Western Art.

World percussionist, audio engineer and composer **Adam Riviere** boasts over 20 years of experience, 13 published albums and numerous collaborations. Riviere began playing the piano at the age of ten, which led to a love of percussion and throughout the years that followed, he studied more than

30 world instruments. Riviere's style could simply be described as "Electro Percussive Ambient Trance." He infuses electronic sounds with a plethora of acoustic world instruments. His music sounds as unique as the instruments he plays. Styles he performs and draws on during his performances include Middle Eastern, African, Classical, Celtic, Latin/Afro-Cuban, Caribbean and American.

Riviere received his undergraduate degree in Music Business in 2000 from Butler University, where he also played with the Butler University Percussion Ensemble and the Symphonic Wind Ensemble. By 2003, he completed a graduate degree from the Indiana University-Purdue University School of Music in Music Technology. While at IUPUI, Riviere served as an Assistant Director and tutor for the Indiana University Purdue University Urban Percussion Ensemble.

In the past Riviere has performed with world-renowned artists such as percussionist Badal Roy who performed and recorded with Miles Davis and flautist and saxophone player Steve Gorn who performed and recorded with Paul Simon.

Since 2009, Riviere actively participates and performs for and with the Indiana Native American Cultural/Business Association and the American Indian Theatre Company of Indiana under the direction of Rebecca Victorino Martin. And now he is a welcome member of Branches Breath, performing traditional music as well as a fusion style involving genres from around the world, with the Native American Style Flute as the lead.

Jeffrey Gegner is a professional theatrical designer technician from Kokomo, Indiana with deep roots in music, both playing and recording. He began his music career with piano and then added trumpet, guitar, and finally Native American flutes. His journey into Native American flutes came by way of simple curiosity and once he started playing the instrument it seemed to come naturally to him. Music is a big part of his life. While there is no known Native American blood lineage, Jeffery recently found out his great grandfather was accepted as part of what we believe is the Fox tribe in Iowa in the 1800's. He lived with them for many years on his land and helped the tribe through some hardships.

Jason Chaplin is a performer of the Native American flute residing in Avon, Indiana. Jason's path to the Native American flute came from a life-long fascination with the American West and from stories of his Cherokee ancestors. While Jason is several generations removed from those ancestors their spirit rings today in his love of the flute and continued research in Native

American spirituality. Prior to picking up the flute in 2006, Jason had
formal musical training at all and is largely a self-taught musician. Jason
employed as a nurse (recently graduated). He as been married to his wi
Aliya, for 4 years and they have 2 young daughters.

Richard Brooner is a composer and performer (trumpet, piano, Nati
American flutes, and various hand percussion instruments) from Jeff
sonville, Indiana. He started in music in grade school, beginning with t
trumpet, and ultimately graduated with a degree in music compositi
from the University of Louisville in Kentucky. Richard added the Nati
American flute to his repertoire in 2005. He is currently a senior consulta
with Taleo, and has worked in software and human resource consulti
for over 20 years. You can check out some of Richard's music with Nati
American flute at www.myspace.com/insearchofinfinity and other music
www.myspace.com/rebmercuryfalling. Richard has been married to h
wife, Judy, for 25 years; they have 3 sons and 1 daughter.

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UNIVERSITY OF
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presents

Brittany MacWilliams, *violin*

Paul York, *cello*

and

Michael Gurt, *piano*

Faculty Recital

Wednesday Evening
March 9, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata in G major, BWV 1027 — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

Paul York, *cello*
Michael Gurt, *piano*

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Brittany MacWilliams, *violin*
Michael Gurt, *piano*

PAUSE

Trio in B-flat major, Op. 97 "Archduke" — Ludwig van Beethoven (1770-1827)
- Allegro moderato
- Scherzo
- Andante cantabile - poco piu adagio
- Allegro moderato

Brittany MacWilliams, *violin*
Paul York, *cello*
Michael Gurt, *piano*

ARTIST BIOGRAPHIES

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi *Violin Concerti* for the Arte Nova Classics/BMG label.

As a frequent recitalist and avid chamber musician, Ms. MacWilliams performs in duos, piano trios, and string quartets throughout the United States. She is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the *Ten Celebrated String Quartets of W.A. Mozart.* She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt.

Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and over the years her students have won national competitions, performed with major orchestras, and received music scholarships to many top universities and conservatories.

She is currently a member of the violin faculty at the University of Louisville School of Music. She is also the founder and director of the Oldham County Chamber Ensemble, where she conducts the Chamber Orchestra and teaches chamber music.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses),* Paul York has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. In 2006 he was invited to perform recitals throughout Japan. Of his performance in Carnegie Hall, *New York Concert* reviews stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York ...

one had to be in awe of his playing." Mr. York has participated in numer ous summer festivals. He is currently a member of the artist faculty at th Sewanee Summer Music Festival, where he performs solo and chambe works, in addition to his teaching schedule.

The recipient of numerous honors and awards, Mr. York was selected t participate in the prestigious Piatigorsky Seminar at the University of Soutl California where he received his bachelor's degree. He received his maste of music degree from the University of California at Santa Barbara, wher he studied with Ronald Leonard. Other teachers include Gabor Rejto an Louis Potter. Mr. York has recorded for the Centaur, Arizona Universit Press, Ablaze, and CRS labels. His CD of premiere recordings entitled *Cel loVision* has recently been released on the Centaur label.

Michael Gurt is Paula Garvey Manship Distinguished Professor of Pian at Louisiana State University. Professor Gurt serves as Piano Mentor at th Hot Springs Music Festival, and is also the head of the piano departmer at the Sewanee Summer Music Center. He has served as Piano Chair of th Louisiana Music Teachers Association, and he has taught at two summe music seminars held at Tunghai University in Taichung, Taiwan. Profes sor Gurt holds degrees from the University of Michigan and the Juilliar School. In 1982 he won First Prize in the Gina Bachauer International Pian Competition, and he was also a prize winner in international competitior held in Pretoria, South Africa, and Sydney, Australia.

Gurt has performed as soloist with the Chicago Symphony, the Philadelphi Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Sym phony, the Capetown Symphony, the China National Symphony Orchestr and the Natal Philharmonic Orchestra in Durban, South Africa. He has mad solo appearances in Alice Tully Hall in New York, Ambassador Auditoriu in Los Angeles, Orchestra Hall in Detroit, City Hall in Hong Kong, th Victorian Arts Center in Melbourne, Australia, Baxter Hall in Capetow South Africa, and the Attaturk Cultural Center in Istanbul, Turkey. Gu has collaborated with the Takacs String Quartet, and he recently performe at the Australian Festival of Chamber Music in Townsville, Queenslan He has served on the juries of both the Gina Bachauer International Piar Competition and the New Orleans International Piano Competition, ar he has recorded on the Naxos, Centaur, and Redwood labels.

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University of Louisville

Presents

The University of Louisville Trombone Studio

March 9, 2011
5 p.m.
Bird Hall

PROGRAM

Sonata No. 1 — Johann Ernst Galliard (1687–1749)
Cantabile
Spiritoso e Staccato A Tempo Moderato"

Michael Bourne, trombone
Nathan Yothers, piano

Andante et Allegro — J.E. Barat (1882-1963)

Samuel Stidham, trombone
Nathan Yothers, piano

Bombay Bay Barracuda (1999) — Christian Lindberg (b. 1958)

Cory Zilisch, trombone

Four Comments — Allan Blank (b.1925)
I,III,IV

James Clark, trombone

Elegy for *Mippy II* — Leonard Bernstein (1918-1990)

Tim Doyle, trombone

Scarborough Fair — Traditional
Arr. Bill Reichenbach

Bad News Bones

Jupiter Chorale from "The Planets" — Gustuv Holst (1874-1934)

Canzona for 8 Trombones — Walter Hartley (b. 1927)

Fantasy and Double Fugue — Eric Ewazen (b. 1954)

University of Louisville Trombone Ensembles

University of Louisville
School of Music
Comstock Recital Hall
March 10, 2011
3:00 pm

CONVOCATION

Dance de la Chevre
(Dance of the Goat)

Arthur Honegger
(1892-1955)

Megan Dutcher, flute

Aria con Variazioni

George Frideric Handel
(1685-1759)

Jake Rychen, trumpet
Debbie Dierks, piano

Siciliene, Op. 78

Gabriel Faure
(1845-1924)

Ian Wolfe, horn
Elizabeth Wolfe, piano

Amarilli, Mia Bella

Giulio Caccini
(1545-1618)

Katie Raynor, trumpet
Debbie Dierks, piano

Andante et Scherzo
I. Andante
II. Scherzo

Eugene Bozza
(1905-1991)

Ryan Olexa, soprano saxophone
Nick Burke, alto saxophone
Josh Warren, tenor saxophone
Cambron Little, baritone saxophone

Thembi

Pharoah Sanders
(born 1940)

Zach Kennedy, drums/percussion
Jon Gardiner, bass
Chris Grzerh, piano

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UNIVERSITY OF
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presents

Seth Burkhardt, *trumpet*

Student of Michael Tunnell

with

Jessica Dorman, *piano*

Student Recital

Friday Evening
March 11, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Aria con Variazioni — George Frideric Handel (1685-1759), arr. R. Bernard Fitzgerald

Concerto in E-flat — Jan Krtitel Jiri Neruda (1707-1780), arr. Edward Tarr

INTERMISSION

Concerto — Alexander Arutunian (b. 1920)

Twilight Dreams — Herbert Clarke (1867-1945)



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UNIVERSITY OF
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73rd Season
Three Hundred Forty-Fourth Concert
of the Society

The American Chamber Players

Sara Stern, *flute*
Joanna Maurer, *violin*
Miles Hoffman, *viola*
Stephen Balderston, *cello*
Anna Stoytcheva, *piano*
Mary Creswell, *mezzo-soprano*, Guest Artist

University of Louisville
Sunday, March 20, 2011
3:00 P.M.
Margaret Comstock Concert Hall

2010-2011 Contributors to Date to The Chamber Music Society of Louisville

We will be pleased to add the names of additional contributors in subsequent programs.

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Edward & Joyce Bridge
Virginia Detroy
Doug Fenn
Marion Harcourt
Mr. Carl E. Langenhop
Ms. Grace Levitan
George Wm. Little, Jr.
Susannah Onwood
Mr. Kevin Peers
John Sistarenik
Dr. Krista Wallace-Boaz
Ms. Carol Young

IN MEMORY OF JANE TOWERY WOOLSEY
Katharine Fulkerson
Louise T. Schulman
Pamela T. Steward

IN MEMORY OF DR. GERHARD HERZ
Ms. Joan Cooper George

Program

Quartet in A Major, K. 298 (1786)* — Wolfgang Amadeus Mozart (1756-1791)
for flute and strings

Tema con variazioni: Andante
Menuetto
Rondeau: Allegretto grazioso, ma non troppo presto, però non troppo adagio. Cosi-cosi—con molto garbo ed espressione

Three Songs (1906-07)* — Frank Bridge (1879-1941)
for mezzo-soprano, viola, and piano

Far, far from each other (Arnold)
Where is it that our soul doth go? (Heine, trans. Kroeker)
Music when soft voices die (Shelley)

Three Bagatelles (2007)* — Paul Schoenfield (b. 1947)
for flute, cello, and piano

Cloying
Shmatta
Roman HaTeman

Intermission

Two Songs, Op. 91 (1884)* — Johannes Brahms (1833-1897)
for alto, viola, and piano

Gestillte Sehnsucht
Geistliches Wiegenlied

Quartet No. 2 in G Minor, Op. 45 (1886)* — Gabriel Fauré (1845-1924)
for piano and strings

Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

* - *first performance for the Society*

THE AMERICAN CHAMBER PLAYERS

Cellist **STEPHEN BALDERSTON** appears internationally as a soloist, orchestral and chamber musician and coach. Professor of cello and string coordinator at DePaul University School of Music, in Chicago, Mr. Balderston was Assistant Principal Cello of the Chicago Symphony Orchestra for 10 years, and a member of the Saint Louis Symphony Orchestra for 10 years. He performed as soloist with both orchestras and was an artist-in-residence at Washington University in St. Louis, Missouri. He has appeared as featured artist at many prestigious festivals, including the Ravinia Festival, the International Festival-Institute at Round Top, the Grand Teton Music Festival, the American String Project, Bargemusic, the Park City Music Festival, OK Mozart International Festival, Santa Barbara Chamber Music Festival, as well as the Affinis Music Festival in Japan and the International Music Festival in Shanghai, China. He also serves as a chamber music coach for the Chicago Youth Symphony Orchestras. Mr.Balderston began his studies on the cello with Gabor Rejto in his native southern California, and earned both Bachelor and Master of Music degrees from The Juilliard School, where he studied with Lynn Harrell.

Violist **MILES HOFFMAN** is founder of The American Chamber Players. He made his New York recital debut in 1979 at the 92nd Street Y and has since appeared frequently around the country in recital, as chamber musician, and as soloist with many orchestras. In 1982 he founded the Library of Congress Summer Chamber Festival, which he directed for nine years, and which led to the formation of the American Chamber Players. His musical commentary, "Coming to Terms," was heard weekly throughout the United States for thirteen years – from 1989 to 2002 – on NPR's *Performance Today*, and now, as Music Commentator for National Public Radio's flagship news program, *Morning Edition*, he is regularly heard by a national audience of nearly 14 million people. Mr. Hoffman is the author of *The NPR Classical Music Companion*, now in its tenth printing from the Houghton Mifflin Company. He is a graduate of Yale University and the Juilliard School, and in 2003 he was awarded an honorary Doctor of Humane Letters degree from Centenary College of Louisiana in recognition of his achievements as a performer and educator.

Born and raised in Colorado, violinist **JOANNA MAURER** has performed as orchestral soloist and recitalist throughout the United States, as well as in Germany, Austria, and the Czech Republic. After initial studies with her parents, she received her Bachelor's and Master's degrees at the Juilliard School, where she studied with Dorothy DeLay and Robert Mann. She has won first prizes in a number of competitions, including the E. Nakamichi Violin Competition, the Denver Young Artist Orchestra Competition, the Young Musicians Foundation Competition, and the National MTNA Selmer Competition. Now a resident of New York City, Ms. Maurer performs regularly with the Metropolitan Opera Orchestra, and she is a member of the Metamorphosen Chamber Orchestra, with whom she has appeared as soloist and concertmaster. She also served as concertmaster of the Prometheus Chamber Orchestra for their final two seasons. A versatile artist with a broad repertoire, Ms. Maurer has collaborated with fiddler/violinist Mark O'Connor in, among other projects, performances of his Double Violin Concerto.

Flutist **SARA STERN** leads an active and varied career as a recitalist and chamber musician. As solo flutist of the 21st Century Consort, in residence at the Smithsonian Institution in Washington, D.C., she has premiered countless important new works and made many recordings. She has presented solo recitals in the John F. Kennedy Center for the Performing Arts, Carnegie Recital Hall, and at many other concert halls around the country, and she has appeared as guest artist with the Emerson String Quartet and other distinguished chamber ensembles. Ms. Stern has also toured both here and abroad as one half of the duo "Stern and Levalier," with harpist Dotian Levalier, and she is a founding member of the Eastwind Consort, a critically acclaimed woodwind ensemble.

Since winning the prestigious Ettore Pozzoli International Piano Competition in Milan, Italy, at age seventeen, Bulgarian pianist **ANNA STOYTCHEVA** has performed throughout North America, Europe and Japan. She has appeared as soloist with the Orchestra del' Angelicum in Milano, the Juilliard Orchestra, the New World Symphony, and the Bulgarian National Radio Orchestra, among many others, and she has been the subject of several documentaries on Bulgarian National Radio and Television. In New York City, where she now makes her home, she has graced the stages of Avery Fisher Hall, Carnegie Weill Recital Hall, Alice Tully Hall, and Merkin Hall, and her extensive chamber music experience includes performances at the Marlboro Music Festival, the Banff Center for the Arts, the Music Academy of the West, Kneisel Hall, and the Bowdoin Music Festival. She has also recorded two solo albums, distributed internationally on the GEGA NEW label, and she is a co-founder of the concert series "Bulgarian Concert Evenings in New York," which takes place at the Consulate of Bulgaria. Ms. Stoytcheva holds Bachelor and Master of Music Degrees in Piano Performance from the Juilliard School, where among her many honors were the Vladimir Horowitz and William Petschek scholarships and the Rockefeller Award, the Peter Jay Sharp Award, and the Helen Fay Prize.

Mezzo-soprano **MARY CRESWELL** (Guest Artist) has performed leading roles in opera and oratorio throughout the United States. A finalist in the Metropolitan Opera national auditions, she made her New York recital debut in 1995 and has subsequently appeared with the Detroit Symphony, Austin Symphony, Lyric Opera of Michigan, and Springfield Opera Theatre, among many other orchestras and opera companies. She has also made a number of recordings, on the Albany Record label. Ms. Creswell is currently Associate Professor of Music at Iowa State University and Director of the ISU Opera Studio, and in the summer she teaches and performs at the Interlochen Center for the Arts; she has also served on the voice faculties of Michigan State University, Illinois Wesleyan University, Albion College, and Waldorf College. She received her training at Western Michigan University and the University of Michigan, where she was a student of Beverley Rinaldi..

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Amy Jarman, *soprano*

with

David George, *piano*

Songs of Love and Desire

Guest Artist Recital

Monday Evening
March 21, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Songs of Love and Desire

A Birthday (Christina Rossetti) — Richard Pearson Thomas (b. 1957)

Beneath the Hawthorne Tree (Willa Cather) — Libby Larsen (b. 1950)

The Metropolitan Tower (Sara Teasdale) — Lori Laitman (b. 1955)

Souvenir (Edna St. Vincent Millay) — Ricky Ian Gordon (b. 1956)

Touch Me (Stanley Kunitz) — Tom Cipullo (b. 1960)

Diaphenia (Henry Constable) — Dominick Argento (b. 1927)

In a Gondola (Robert Browning) — Ned Rorem (b. 1923)

Wild Nights (Emily Dickinson) — Lee Hoiby (b. 1926)

INTERMISSION

At the Statue of Venus (Terrence McNally) — Jake Heggie (b. 1961)

Rose arrives at an art museum to wait for a blind date.

PROGRAM NOTES

In March 2007 I was very fortunate to meet and work with the composer Jake Heggie as I prepared a performance of his musical scene *At the Statue of Venus* during his visit to the Blair School of Music at Vanderbilt University as a BMI Composer-in-Residence. This work was originally commissioned by Opera Colorado (premiering in 2005) and was the first collaboration between Mr. Heggie and the playwright Terrence McNally since their notable success, the opera *Dead Man Walking* in 2002. Mr. Heggie says that they took their inspiration for this "scena" from the concert works of Haydn, Mozart, and Britten. Like all successful operas, either full length or one-act, there is an arc to the story and an unfolding not only of events but of emotional revelation. In *At the Statue of Venus,* the anxieties and hopes of our protagonist, Rose, become the genesis for the narrative. Rose's journey is created through the words and music of these two fine American artists.

The first half of the recital is a collection of songs by individual American composers, some who will be familiar names and others that are not yet as familiar. Love and desire form the narrative link for these eight songs. The first two songs express ecstatic love, love fulfilled. The British poet Christina Rossetti (1830-1894) and the American novelist Willa Cather (1873-1947) articulate the joy of the physical presence of love and sexuality in their texts. The second set explores memories of love lost or love that might have been and never was through the poems of the American poets Sara Teasdale (1884-1933), Edna St. Vincent Millay (1892-1950), and Stanley Kunitz (1905-2006). And the third and final set revels in the expectation of love and delight through the words of English poets Henry Constable (1562-1613) and Robert Browning (1812-1889), and the American poet Emily Dickinson (1830-1886).

ARTIST BIOGRAPHY

Soprano **Amy Jarman** has an active performing career, and is known for her outstanding solo and ensemble performances, as well as for her appearances on the operatic stage. She has been hailed by *The Los Angeles Times* for her "radiant tone and moving phrasing...". Recent performances include Samuel Barber's *Knoxville: Summer of 1915* at the University of the South and the premiere of new songs by composer Jeffrey Wood at Austin Peay State University. Ms. Jarman has been a guest artist at the Guildhall School of Music and Drama in London and at the Royal Northern College of Music in Manchester where she has taught master classes and performed lecture- recitals on contemporary American art song. Additionally she has appeared in concert in London, Leeds, and Bristol, England, as well as Sofia,

Bulgaria, and has been a featured artist at Baroque Festival of Corona del Mar, California, the Sewanee Summer Music Festival in Sewanee, Tennessee, and with the Nashville Symphony, the Nashville Chamber Orchestra, Huntsville Symphony, Louisville Bach Society, Owensboro Symphony and Nashville Opera. Other performances include appearances on concert series at the Chicago Cultural Center, the Third Practice Festival at the University of Richmond, and the Rocky Ridge Music Festival in Colorado. Opera and lyric theatre roles include "Mimi" in *La Bohème,* "Lily" in *The Secret Garden,* "Countess Almaviva" in *The Marriage of Figaro,* and Desirée Armfeldt in *A Little Night Music.* Oratorio performances include Haydn's *The Creation,* Handel's *Messiah,* Mozart's *Reqiuem and the Mass in c minor,* and the Brahms *German Requiem.*

Amy Jarman is a member of the voice faculty at the Blair School of Music, Vanderbilt University.



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UNIVERSITY OF
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presents

Dror Biran, *piano*

Faculty Recital

Tuesday Evening
March 22, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata No. 17, Op. 31, No. 2 in D minor *The Tempest* — Ludwig van Beethoven (1770-1827)
- Largo: Allegro
- Adagio
- Allegretto

Ballade No. 4, Op. 58 in F minor — Frédéric Chopin (1810-1849)

INTERMISSION

Two Preludes from Book I — Claude Debussy (1862-1918)
- Danseuses de Delphes
- Les Collines d'Ana Capri

Sonata No. 7, Op. 83 in B-flat Major — Sergei Prokofiev (1891-1953)
- Allegro inquieto
- Andante coloroso
- Precipitato

ARTIST BIOGRAPHY

Dror Biran is one of Israel's most admired and gifted pianists. His playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences. Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman, and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dror Biran won top prizes at the M.K. Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians. Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, the Louisville Orchestra and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa, and WUOL, among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) label featuring ballades by Brahms and Chopin.

Dr. Biran received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro. Dr. Biran previously taught at Youngstown State University and Case Western Reserve University. Currently he holds a piano professor position at the University of Louisville School of Music. In March 2010 Dr. Biran had

his debut in Carnegie Hall, NewYork.

His future engagements includes a solo performance with the Louisville Orchestra (May 2011) as well as chamber and solo concerts in the United States, Europe, and Israel.

Hold the Dates:

A concert series featuring Dror Biran performing solo piano and chamber music by Johannes Brahms.

October 15, 2011 - music for violin and piano featuring Max Rabinovitsj
November 6, 2011 - solo piano music
January 29, 2012 - music for cello and piano featuring Paul York
February 12, 2012 - chamber music featuring faculty artists

All proceeds from these events will benefit School of Music student scholarships.

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Studio Double Bass Recital

University of Louisville School of Music
Bird Recital Hall
March 22, 2011 7:00 PM

Andrew Witten, Double Bass
Eli Raines, Double Bass
Adrienne Fontenot, Piano

Program

Elegy No. 1 in C Major — Giovanni Bottesini (1821-1889)

Sonata in B flat Major, Opus 97 — Robert Fuchs (1847-1927)

Allegro moderato molto
Allegro scherzando
Allegro guisto

Andrew Witten, Double Bass

Pause

Largo et Scherzando — Victor Serventi (1907-2000)

Sonata in D Minor, Opus 6 — Adolf Mišek (1875-1954)

Con fuoco
Andante cantabile
Furiant: Allegro energico
Finale: Allegro appassionato

Eli Raines, Double Bass

Program Notes

Undoubtedly one of the greatest masters of the double bass, Giovanni Bottesini helped to pave the way for double bass virtuosity as we know it today, transforming the double bass from a backline accompaniment instrument, to a contender in the world of solo literature. Born in 1821 in a town in Lombardy, Italy, he was taught music at an early age by his father, which was quite common for the time. Once Bottesini became proficient at the violin, his father sought out a place for him at the Milan Conservatory. Due to family financial problems, Bottesini needed a scholarship to attend. The only openings for scholarship at the Conservatory were for bassoon and double bass. Bottessini prepared a successful audition on the double bass, and was accepted. In a matter of four years, Bottessini was awarded 300 francs for a solo performance on the double bass, began his solo career traveling across Europe, and was acclaimed as the "Paganini of the Double Bass." Bottesini's compositions include 2 concerti, many concert pieces, along with numerous operas, few chamber works, and few sacred works.

Robert Fuchs was as much a teacher as a composer. Born in Austria in 1847, he was placed in the middle of the Romantic era of music history. He studied at the Vienna Conservatory, and eventually secured a position as a Professor of Music Theory in 1875. There, he taught composers such as Gustav Mahler, Hugo Wolf, and Jean Sibelius. He kept on teaching music at the Conservatory until his death in 1912. His works were mildly successful, mostly due to his lack of promoting them. He undoubtedly had people who admired him and his works, one such follower including Johannes Brahms. Brahms wrote, "Fuchs is a splendid musician, everything is so fine and so skillful, so charmingly invented, that one is always pleased." Brahms rarely gave such a nice critique of other composers in his day. His works include many chamber pieces, 3 symphonies with few other orchestral works, 2 operas, 3 masses, few pieces for organ, piano, and a fantasy for harp.

Notes by Andrew Witten

Victor Serventi was a French composer and pianist of the 20th Century. He studied at the Conservatoire de Paris in the 1920's, and was a professor there from 1943-1977. His *Largo et Scherzando* for double bass and piano, written in 1944, is a lovely piece which demonstrates a range of techniques and musical ideas, including beautifully lyric melodic lines, quick playful motives, sections of pizzicato, and some very rubato moments.

Adolf Misek was a Czech double bassist and composer in the late romantic period/the early 20th Century. After studying with the famous bass pedagogue Franz Simandl at the Vienna Conservatory, Misek joined the orchestra for the State Opera in Vienna before going to Prague to become principal bassist and soloist for the National Theatre in 1918. His Sonata in D minor, the second of three bass sonatas, may be the closest thing to a Brahms sonata in the double bass repertoire. It is a fantastic, exciting piece which is charged with passion and emotion.

Notes by Eli Raines

University of Louisville
School of Music
Comstock Recital Hall
March 24, 2011
3:00 pm

CONVOCATION

Sonata in Ab, op.110 — Ludwig van Beethoven (1770-1827)

I. Moderato cantabile molto espressivo

David Taustine, piano

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Student Composers

Thursday Evening
March 24, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sipag Na Buhay (2010) — Chris Kincaid (b. 1981)
(Industrious Life)

Lauren Cannady, *flute* Lexie Langella, *oboe*
Danny Sogar, *clarinet* Ben Taylor, *horn*
Lauren Roerig, *bassoon*

Brass Quintet No. 1 (2010) — Joe Meibers (b. 1991)

Brad Curtin & Micah Holt, *trumpets*
Nancy Waring, *horn*
Phil Steinmetz, *trombone*
Joe Murrell, *bass trombone*

Piano Piece No. 1 (2010) — Alex Moore (b. 1988)

Ian Pugh, *piano*

Rustle (2010) — Jonathan D.J. Carter (b. 1987)

Timothy Eshing, *viola*
Nancy Waring, *horn*
Jonathan Carter, *piano*

Duke of Normandy: William the Conqueror (2011) Joe Meibers

Sam William, *flute* Jessi Krusewski, *oboe*
Emily Danielson, *clarinet* Mason Gatch, *horn*
Phoebe Bell, *bassoon*

I wrung my hands... (2010) Joey Crane
(b. 1987)

Jasmine Davis, *soprano*
Amy Ensel, *flute*
Stephen Mattingly, *guitar*

PROGRAM NOTES

(written by the composers)

Sipag Na Buhay (2010) — **Chris Kincaid**
(Industrious Life) — **(b. 1981)**

In the spring of 2010 I had the opportunity to spend two weeks in Manila, Philippines. I arrived knowing little about the culture and even less about the city's pace. I found out very quickly that there is not a moment when the city is not alive, bustling, and growing in all directions. The prevailing theme of Manila and the Pinoy (everything Filipino) culture is movement, which can be found everywhere from street vendors selling balut (fertilized duck eggs) to the business person belting out a Sinatra tune on a street corner karaoke machine. This diversity is amplified by the constant movement of life in the city and offers the outsider a glimpse of a place that is truly like no other.

A sophomore student studying with Steve Rouse, Chris Kincaid began work on his B.M. in Composition after playing for years in Louisville bands. He has written works for alto flute and classical guitar, saxophone quartet, and harp. Chris is currently writing a one minute fanfare for orchestra, a solo classical guitar piece, and a second album with his instrumental rock band, Karass.

Brass Quintet No. 1 (2010) — **Joe Meibers**
(b. 1991)

This three minute piece is the first piece I've written here as a student at UofL. It starts off with a chorale then transitions to a section with quicker rhythms and a meter change. The chorale returns, and, at the key change, the French horn soars over the chorale with a quick sequence of eighth and sixteenth notes. The piece ends with a motive from the quicker, central section.

Piano Piece No. 1 (2010) — **Alex Moore**
(b. 1988)

I have always been very partial to romantic music, especially when written for solo piano. In the spring semester of 2010, I decided to further my understanding of romantic music by writing a piece that explored the various aspects of that style. At the time, I was at the height of an obsession with the music of Frédéric Chopin. Due to my obsession, I narrowed my goal down to writing an original piece in the style of Chopin. I tried to capture the solemn and wistful moods that are present in much of Chopin's music,

his *Nocturnes* in particular.

Alex Moore is from Saint Louis, Missouri. He played trumpet in jazz and classical settings for about nine years, after which he slowed down and eventually stopped playing trumpet due to chronic pain issues that have not yet been resolved. Since then, Alex has changed his focus to composing and arranging music, and also piano tuning and technician work. This is his fourth year studying music at the University of Louisville, and he plans to graduate this December.

Rustle (2010) **Jonathan D.J. Carter (b. 1987)**

Composed in the fall of 2010, *Rustle* is meant mimic the feeling of leaves rustling along a dark path. The viola and piano contain a dark nervousness that is set against the proud, triumphant horn. Horn and viola play against each other as the piano swells with blurred colors, together reaching a hurried climax that provides no resolution. The B section stands in stark contrast to the beginning as piano plays in its upper range with a light touch of both the horn and viola. The lighter section quickly dissolves into an extended version of the opening scene of dark, nervous, movement. An comes only with complete change of scenery and a blank wash of sound as the nervous rhythms and dark chords are stripped of their original meaning, leaving only peace and resolution.

Duke of Normandy: William the Conqueror (2011) **Joe Meibers**

This piece starts off in a minor key to symbolize the thought of the Norman people and their dislike of having an illegitimate heir. The piece transitions to a major key, symbolizing William the Bastard becoming Duke William, his order to conquer Anglo-Saxon England, and the Battle of Hastings against the Saxon militia, under King Harold Hardrada of Norway. A slow minor section follows, which symbolizes the troops' rumors of the Duke's death during the battle. The final major-key section is a triumphant finish that symbolizes William's voice shouting that he was alive. His troops were encouraged and fought throughout the day. At dusk William ordered his archers to fire. King Harold was killed, and Anglo-Saxon England died with him.

I wrung my hands... (2010)

Joey Crane
(b. 1987)

I wrung my hands under my dark veil...
"Why are you pale, what makes you reckless?"
— Because I have made my loved one drunk
with an astringent sadness.

I'll never forget. He went out, reeling;
his mouth was twisted, desolate. . .
I ran downstairs, not touching the banisters,
and followed him as far as the gate.

And shouted, choking: "I meant it all
in fun. Don't leave me, or I'll die of pain."
He smiled at me — oh so calmly, terribly —
and said: "Why don't you get out of the rain?"

- *Anna Akhmatova*



Upcoming New Music Events at the School of Music

(All events are admission free and open to the public, unless otherwise noted. Events are subject to change.)

Thursday, March 31 - 3:00 p.m. (Comstock Concert Hall)
Grawemeyer Lecture: Louis Andriessen, winner of the 2011 Grawemeyer Award in Music Composition

Thursday, March 31 - 8:00 p.m. (Comstock Concert Hall)
University Improvisation & Experimental Music Ensemble

Wednesday, April 6 - 8:00 p.m. (Comstock Concert Hall)
University Student Composers present a concert of premieres

Thursday, April 7 - 7:00 p.m. (Bird Recital Hall)
University Electronic & Computer Music with guest artists Keir Neuringer, saxophone & composer, & Margaret Lancaster, flute, performing music by Krzysztof Wolek, John Ritz, Kaija Saariaho, & Keir Neuringer.

Tuesday, April 12 - 8:00 p.m. (Comstock Concert Hall) ***Canceled***
University New Music Ensemble

Thursday, April 14 - 7:00 p.m. (Bird Recital Hall)
University Student Composers present Electronic & Computer Music

To receive occasional e-mail notices of new music events at UofL, please send an e-mail to **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*



Delta Omicron's Musicale

March 25th, 2011 7:30 pm

Comstock Concert Hall

The Star Spangled Banner — Francis Scott Key

Jackie Royce, Bassoon

Just the Way You Are — Bruno Mars

Angie Roberts & Baely Slaton

Pan from Six Metamorphoses after Ovid — Benjamin Britten

Sarah Lempke, Oboe

Poker Face — Lady Gaga

Michael Hill, Violin
Elena Dias, Viola
Laurel Yoder, Cello

My Heart Will Go On — Celine Dion

Kaila Washington, Flute

Find your Graile from Spamalot — John DuPrez

Jessica Banet, Soprano
Nathan Yothers, Piano

Hey Jude — The Beatles

arr. Jessica Lynn

Jessica Lynn, Clarinet
Samantha Holman, Clarinet
Amber Richeson, Clarinet
Carolyn Fassio, Bass Clarinet

Over the Rainbow — E.Y. Harburg / Harold Arlen

Elizabeth Metzger, Voice
Rachel Hobbs, Voice & Ukulele

Starting Now — Ingrid Michaelson

Lexie Langella, Voice & Guitar

Let it Be — The Beatles

Chelsey Jackson
Ashley Kruth
Rachel Miller
Nathan Yothers, Piano

The Hounds
Sweet Jane — The Protomen
Velvet Revolver

Gabbi Boguslaw & Jackie Royce
with Jack Holiday and the Westerners

The Keynote of Delta Omicron
The Prayer of Delta Omicron
Zeta Chapter of Delta Omicron

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UNIVERSITY OF
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presents

John Salmon Trio

John Salmon, *piano*
Steve Haines, *bass*
Thomas Taylor, *drums*

Friday Evening
March 25, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Low Down	Thad Jones (1923-1986)
Mari Pino	John Salmon (b. 1954)
Girl from Ipanema	Antonio Carlos Jobim (1927-1964)
Off Minor	Thelonious Monk (1917-1982)
Lluvia en Málaga	John Salmon
Life So Far	John Salmon
Nine Years Later	Thomas Taylor (b. 1967)
Just One of Those Things	Cole Porter (1891-1964)

PROGRAM NOTES

"Low Down" was originally for the Thad Jones/Mel Lewis big band. Bassist Steve Haines came up with this piano trio version. "Swing" is the operative word here. This is Steve's favorite piece - notice how he gets into it.

"Mari Pino" refers to my wife. While a lot of people, such as her college Spanish students and philology colleagues, see her as an imposing intellect and demanding professor to me she is laid back, informal, and inviting - like a slow, Earl Hines stride number from the 1930s. This piece is on my recently released CD *Salmon In A Jumpin'*, Albany Records, TROY 1224. I think tonight we may segue directly from "Low Down" into "Mari Pino." If it's slow it's "Mari Pino."

"Girl from Ipanema" is one of the most famous pieces ever and helped usher in the hugely popular bossa nova movement of the early 1960s. We do it a little differently - in 3/4 meter instead of the usual 2/2 and with some polyrhythms laid over it.

"OffMinor" is a quirky title - since the piece is in G minor but turns toward major keys too - from undoubtedly the quirkiest jazz musician ever to walk the earth. Monk's personality is stamped on every note. This individualism helped to shape the style known as bebop, characterized either by extreme virtuosity (Bud Powell, Charlie Parker) or unique character traits (Monk takes the cake).

I composed "Lluvia en Malaga" on March 9th, 2011 when I happened to be in Malaga, Spain. It was raining that day.

"Life So Far" has some twists and turns - just like real life! It starts out as a rather uptempo swing number, with standard jazz harmony and form. But then it goes to new, unexpected places, and includes some free form improvisation. Perhaps there is some underlying organic unity (to this piece?), (to my life?). My life has been good so far (and I trust it will continue to be good), though I can't say that I could have predicted much of it - who knew I'd marry a girl from the Canary Islands? that I'd learn Spanish? that we'd have fraternal twin daughters? that one of my best friends would turn out to be a piano professor at Mesa State? etc. etc.

Thomas Taylor wrote "Nine Years Later" on September 11, 2010, nine years after the most terrifying day the US has had in the 21st century. The piece is appropriately somber and reflective.

"Just One of Those Things" is one of Cole Porter's most popular songs. Though written in 1935, it enjoyed huge popularity in the 1950s from Doris Day's version and has been recorded by hundreds of vocalists, including Frank Sinatra, Mel Torme, Ella Fitzgerald, and, more recently, Diana Krall.

John Salmon

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presents

Jonathan Hogan,
jazz saxophone

Student of Mike Tracy

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
March 26, 2011
4:00 p.m.
Malcolm Bird Recital Hall

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PERSONNEL

Krista Hogan, *trombone*
Jesse McBee, *trumpet*
Noah Barker, *piano*
Stacey Nash, *bass*
Zack Kennedy, *drums*

PROGRAM

Scotch and Water	Joe Zawinul (1932-2007)
Pensativa	Clare Fischer (b. 1928)
I Hear a Rhapsody (1940)	George Fragos, Jack Baker, & Dick Gasparre
Love for Sale	Cole Porter (1891-1964)
Along Came Betty	Benny Golson (b. 1929)
Song for Kris	Jonathan Hogan (b. 1988)
Glide	Jonathan Hogan
I Know That You Know	Vincent Youmans & Anne Caldwell (1898-1946)(1867-1936)

PROGRAM NOTES

Scotch and Water — **Joe Zawinul (1932-2007)**

Scotch and Water is a tune in the bebop style, which is simply a blues with an eight bar bridge with the form AABA. I transcribed the arrangement from the album *The Cannonball Adderley Sextet in New York.* The harmony of the blues gives the soloist the opportunity to take it where ever they want it.

Pensativa — **Clare Fischer (b. 1928)**

Many accomplished musicians agree that Clare Fischer's composition "Prensative" is clever and memorable. I transcribed the arrangement off the Art Blakey & Jazz Messengers Album *Free for All.* In discussing the style it is best characterized as a Bossa-Swing with the form AABA. The harmony of the bridge is very interesting in how it moves around keys and brings us back to the last A. The harmony of the song combined with the great arrangement by the Jazz Messengers makes it come to life in a very special way.

I Hear a Rhapsody — **George Fragos, Jack Baker & Dick Gasparre**

I Hear a Rhapsody was made famous by the film *Clash by Night* in 1952, which was sung by Tony Martin. The melody is very romantic and has such simple motion that it really personalizes the tune. I've always loved the sound of a tenor and piano duo. In looking back, this idea of doing a tenor and piano duo was a result of listening to the album *Rhapsody* with Harold Danko and Rich Perry. I welcome the challenges that open to one in a duo setting where both players can follow one another easily. This ability to communicate musically with each other is illustrative of how I present this song.

Love for Sale — **Cole Porter (1891-1964)**

Throughout my music education many artists have influenced me, Dexter Gordon in particular. I have recently started listening to him more extensively. Dexter's rendition of *Love for Sale* on his album *Go!* is the inspiration of this performance. Although I've adopted many of Dexter's aspects on the song, I have taken it a step farther into a more Latin or Brazilian styled influence.

Along Came Betty — **Benny Golson (b. 1929)**

Many jazz musicians and jazz enthusiasts alike agree that *Along Came Betty* is a great tune - harmonically and melodically. It takes you from one key center to another with ease. It was said that Benny Golson wrote it as a result for his exploration into the chromatic harmony in which he was enthralled with at the time. The song's melody is a masterpiece in that the repeating motifs and variations give it great character.

Song for Kris — **Jonathan Hogan (b. 1988)**

Song for Kris is another one my compositions (November 2010). My idea behind this tune is depicting everything I see in my wife, Krista, in music. The harmony used has a very dark quality with a very simple arched shaped melody giving the tune the extra lyrical push. I see this song as having two layers, one melody and another harmony which compliment and answer each other at different times. In addition to the arrangement you are hearing this afternoon I've also arranged *Song for Kris* for Tenor Saxophone with Orchestra and Brass Quintet.

Glide — **Jonathan Hogan**

Glide is a composition that I wrote in September 2010. The melody continued to repeat in my head throughout many weeks, until I finally put it down on paper. The tune itself is very simple and harmonically modal. The overall intent of the work is the feeling I got during the World Music class where I felt like I was gliding through the room waiting for lunch to arrive and wishing it would arrive sooner.

I Know That You Know — **Vincent Youmans & Anne Caldwell (1898-1946)(1867-1936)**

I Know That You Know was originally used in the Broadway musical *Oh, Please!* in1926. It rose to number five on the charts in 1927, performed by Nat Shilkret and the Victor Orchestra. Doris Day also sang it in the 1950 film *Tea for Two*. The song has been recorded by many artists in many different settings. The arrangement is a transcription from the album *Sonny Side Up*. The song is very simple harmonically and melodically, with the real challenge being the tempo which we play quite fast.

ARTIST BIOGRAPHY

Jonathan Hogan started playing alto saxophone at age 12 and immediately took a liking to the instrument. Through the saxophone many doors opened instantly. After two years his mother bought him a soprano saxophone to play at church services. Jonathan started to study with Jim Free at a local Music Store in Cincinnati, Ohio around this time. Mr. Free exposed Jonathan to many types of music - one being Jazz.

Jonathan's high school years were just the start of his musical journey. He attended Moeller High School in Cincinnati, Ohio where he preformed in the following ensembles: Jazz Band, Symphonic Band, Marching Band, Saxophone Quartet, and Pep Band. During Jonathan's junior year he picked up the clarinet and three months later was competing for the principle chair. Also during this period Jonathan participated in many honor bands including: District 14 Honor Band, District 14 Honor Jazz Band, OU Honor Band, and OSU Honor Band. He was also one of four in the Cincinnati area selected to perform in a saxophone quartet as a summer job through the Artworks Grant based out of CCM at the University of Cincinnati. Some of the people Jonathan studied saxophone with around this time were: James Bunte, Pat Magill, and Garin Webb.

Upon graduation from Moeller High school, Jonathan was accepted to the University of Louisville. At the University Jonathan has played in a variety of ensembles including: Jazz Ensembles, Saxophone Ensemble, Combos, Marching Band, and the University of Louisville Orchestra. He also studied privately on various instruments during his time: Mike Tracy-Saxophone, Don Gottlieb-Flute, and Dallas Tidwell-Clarinet. Through the School of Music he has had the pleasure of playing with many jazz greats including: Lee Knoitz, Dave Samuels, Jimmy Walker, Joe Piscopo, Antonio Hart, and Houston Person.

During summer and Christmas breaks Jonathan has been hired to play on cruise ships around the world. Off and on he has worked on Celebrity and Carnival Cruise lines, between studying at the University of Louisville. In addition he has performed with the Evansville Philharmonic, Evansville Symphonic Band, Temptations, and Wayne Newton. Jonathan is also interested in teaching, maintaining a studio at Don Wilson and Music Go Round in the Louisville area. He is also on staff as an instructor at Castle High School in Evansville, IN.

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Aaron Latos, *jazz drumset*

Student of Jason Tiemann

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Jesse McBee, *trumpet*
Zach Driscoll & Graeme Gardiner, *saxophones*
Noah Barker & Pierson Keating, *pianos*
Pablo Souza & Luke McIntosh, *basses*
Michael Vettraino& Isaac Poole, *guitars*

PROGRAM

Do You Know What It Means to Miss New Orleans	Louis Alter & Eddie DeLange
Brigas Nunca Mais (Fights, Never More)	Antonio Carlos Jobim & Vinicius de Moraes
Forró Brasil	Hermeto Pascoal
Steeplechase	Charlie Parker
My One and Only Love	Guy Wood & Robert Mellin arr. Aaron Latos
Masquelero	Wayne Shorter arr. Aaron Latos
Birdlike	Freddie Hubbard arr. by Aaron Latos
Hey Kid! I'm a Computer!	Tom Luer

UofL Contemporary Jazz Ensemble

PROGRAM NOTES

Do You Know What It Means to Miss New Orleans — Louis Alter & Eddie DeLange

Billie Holiday debuted "Do You Know What It Means to Miss New Orleans" in the 1947 movie *New Orleans*. The film a musical drama, is notable for its inclusion of numerous musicians vital in the development of New Orleans jazz, Chicago jazz, and Swing, including among others, Louis Armstrong, trombonist Kid Ory, and drummer Zutty Singleton. Due to the thematic content of the lyrics as well as the musical style in which it was premiered, "Do You Know What It Means" has become embedded in popular culture and the jazz repertoire as a representation of the vocal song style of early jazz as well as a homage to the city in which it all started.

The tradition of the New Orleans brass band funeral procession had a large impact on the development of early jazz. In honor of that tradition, our arrangement of "Do You Know What It Means" is structured to reflect such a procession, which traditionally begins with a slow, contemplative rendering of a hymn or other mournful song as the casket and mourners walk to the cemetery before building into an uptempo, joyful celebration of the person's life through a "second line" style parade of both spiritual and popular songs. For this performance, I am using a "trap set" stylistically appropriate for early jazz, including a 1919 Ludwig & Ludwig Co. All-Metal Separate Tension Model snare drum.

Brigas Nunca Mais (Fights, Never More) — Antonio Carlos Jobim & Vinicius de Moraes

Brazilian composer Antonio Carlos "Tom" Jobim was one of the major forces in 20th century Brazilian music. As the archetypical composer and songwriter of the bossa nova era, Jobim drew from European Romantic and Impressionistic harmony, American jazz, and Brazil's rich musical heritage to create some of the most beloved compositions of the period. Vinicius de Moraes, a formidable songwriter and influential bossa nova figure in his own right, frequently collaborated with Jobim as a lyricist. Moraes and Jobim's partnership resulted in hits such as "Garota de Ipanema," "Insensatez" and "Chega de Suadade," (also known by the English-language titles "The Girl From Ipanema," "Insensitive," and "No More Blues," respectively) among many others.

First appearing on João Gilberto's 1959 album *Chega de Saudade*, one of the first bossa nova recordings, "Brigas Nunca Mais" has since been interpreted by numerous performers within Brazil as well as internationally. Our

arrangement has been influenced most heavily by the recording on Elis Regina and Jobim's hit 1974 duet album (and one of my favorite albums of all time), *Elis & Tom*.

Forró Brasil — Hermeto Pascoal

After working with him during the recording sessions for his *Live Evil* album, Miles Davis proclaimed Hermeto Pascoal "the most impressive musician in the world." The Brazilian-born composer and multi-instrumentalist came to fame in the early 1970s, augmenting the rhythms and song forms of northeastern Brazil with fiery improvisation and harmony of fusion. Pascoal's nickname of "*Bruxo*," or "The Sorceror," derives equally from his enigmatic, heavily bearded albino visage as well as his almost supernatural musical creativity and humor. Included among his more avant-garde compositional output are harmonizations of birdsong and famous speeches as well as works utilizing instrumental resources as unconventional as an alto lagoon.

"Forró Brasil" utilizes both the song form and groove of the *forró* style, a traditional dance style from the northeast of Brazil that has maintained its popularity to the current day. The term forró refers to the style itself, a category of the baião tradition, as well as the dancehalls in which people go to enjoy the music. Traditionally, forró is performed by a trio of accordian, triangle, and zabumba, a large "bass drum" instrument of Turkish origin capable of producing a high "crack" sound as well as a low bass tone.

As a drumset player who grew up playing jazz, where the trend of the past 60 years has been to integrate the drumset into a single voice with many pitches and colors, the challenge of playing any sort of groove that developed as a composite of multiple layers of percussion rhythms isn't just learning to "think" like a percussionist. Rather, the challenge is learning to "think" like multiple percussionists, "or as one of my teachers, Rakalam Bob Moses, so succinctly stated in a lesson, "drum harmonically." When playing the music of Brazil, one has a wide variety of rhythms, textures, and patterns to explore, and doing so is both a challenge and a wonderful adventure for a North American musician.

Steeplechase — Charlie Parker

Saxophonist Charlie Parker was a giant of the bebop era and one of the most influential soloists and composers in the history of jazz; a huge number of his melodies remain standard, required material in the jazz cannon. "Steeplechase" follows the standard 32 bar, AABA form. In the jazz com-

munity, it is referred to as a "rhythm changes" composition: the harmonic progression of "Steeplechase" is derived from George Gershwin's classic song "I Got Rhythm." Afterthe blues, the rhythm changes form has certainly the most common vehicle for improvisation in the history of jazz, and every generation of musicians has put their own stamp on the form in some way or another.

One of, if not the firstmoving picture recording of a drum solo was that of Warren "Baby" Dodds playing a "novelty" solo in which-he bent the pitch of a floortom with his foot. Recently, this extended technique has come full circle, with modern jazz drummer Ari Hoenig accomplished the feat of utilizing a traditional, four piece drumset as a fully chromatic pitched instrument. Our interpretation of "Steeplechase" features a little nod to both Dodds and Hoenig; however, we plan on leaving the improvisation as open as possible to the spirit of the moment.

My One and Only Love — Guy Wood & Robert Mellin
arr. Aaron Latos

Originally recorded as "Musicfrom Beyond the Moon," Guy Wood'smelody was firstset to lyrics by Jack Lawrence. Aftera number of recordings by various singers failed to receive commercial success, the melody was refitted to new lyrics by Mellin and retitled "My One and Only Love." Frank Sinatra then recorded it and released it as the B-side to his single, "I've Got the World on a String." Both sides received heavy airplay and achieved popularity, with "My One and Only Love" establishing itself as one of the most popular and beloved post-Tin Pan Alley ballads.

Masquelero — Wayne Shorter
arr. Aaron Latos

Influentialpost-bop/fusion saxophonist and composer Wayne Shorter composed "Masquelero" (also seen with the alternate spelling "Masqualero") while in Miles Davis' second great quintet, and the original recording of it on Davis' 1967 album *Sorcerer* is as brash, visceral, and emotionally charged as anything recorded in the era. However, Shorter has since revisited "Masquelero," and reinterpreted it; the new approach is documented on his 2002 quartet recording *Footprints Live!* featuring pianist Danilo Perez, bassist John Pattitucci and drummer Brian Blade. Thenew treatment stands in stark contrast to the earlier one, as while the older recording explodes into a barely-controlled ball of energy from the firstdownbeat, the newer interpretation utilizes a more definedformal structure that incorporates a short rhythmic motif in the bridge as a "resolution point." The motif serves

as a main structural landmark and a "reset point" that grounds the form facilitating a great deal of harmonic and rhythmic freedom.

Shorter is one of my favorite soloists in modern jazz; to me, he embodies the spirit of improvising compositionally. He truly is a master of using a solo as a means to direct group improvisation rather than simply improvising a melody with accompaniment. My intent with "Masquelero" is to create a musical space where Zach, Noah, Luke, and I can focus on creating a cohesive musical structure with an overarching form rather than a simply a sequential collection of solos.

Birdlike — Freddie Hubbard, arr. by Aaron Latos

As a sideman who worked with leaders ranging from Wes Montgomery and Art Blakey to Ornette Coleman, John Coltrane, and Herbie Hancock, trumpeter Freddie Hubbard brought his powerful, confident voice to settings ranging from burning hard bop to free jazz. His mature style can be seen as that of a mature improviser who unblinkingly melded the driving intensity of hard bop playing with an advanced harmonic conception while remaining open to more avant-garde musical possibilities.

Birdlike follows a standard 12-bar "blues" form for both heads and solos. As with any song in a developing, progressive artist's repertoire, Birdlike went through multiple alterations throughout Hubbard's career, and my arrangement attempts to synthesize my favorite elements of several recordings with the addition of a bit of my own original material. There are a lot of different approaches to playing a piece like this, from a soulful, blues/gospel-based vocabulary to bebop lines, and from modern harmonic superimpositions to absolute free improvisation. "Birdlike" provides a great way for each of the musicians involved to have fun experimenting and being supportive of each other's individual expression.

Hey Kid! I'm a Computer! — Tom Luer

This school year, I've also had the very cool experience of spending a lot of time developing close musical connections with a core group of great players who are represented in both of these last two selections, especially the rhythm section of Pierson, Luke, and Michael, as well as Graeme, for starters. We're all in the same combo as well as major ensemble here at UofL. Individually, I've played with these musicians in more situations than I can count, in styles ranging from straight ahead jazz to funk, and rock and in venues ranging from bars to a weekly church gig at Clifton Universalist

Unitarian Church.

"Hey Kid! I'm a Computer" has been a very cool piece to perform. The melody itself is quite interesting, and the 7/4 jazz-funk groove is both challenging and musically stimulating. I can't think of a better solo section than this one for showcasing this group's strong chemistry: other than starting in the key of D and in 7/4 time, it is completely freely improvised and left to the spirit of the moment. Today it might be diatonic or highly dissonant, stay in 7/4 or venture into some other time signature or feel, it might sound like an out-take from a Mahavishnu Orchestra album, or it might wind up going rhythmically free and venturing into the spirit world. All we know for sure is that we'll listen to each other, make mistakes, and hopefully have a great time trying things we've never played before.

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Baely Slaton, *flute*

Student of Kathleen Karr

with

Jay Coughlon, *piano*

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PROGRAM

Sonatina for Flute and Piano — Eldin Burton (1913-1979/85)
I. Allegretto grazioso
II. Andantino Sognando
III. Allegro giacoso quasi fandango

Concerto in A minor, RV 445 — Antonio Vivaldi (1678-1741)
I. Allegro
II. Larghetto
III. Allegro

Adrienne Fontenot, *piano*

SHORT PAUSE

Roaring Fork Quintet for Winds — Eric Ewazen (b. 1954)
I. Whitewater Rapids (Maroon Creek)
II. Columbines (Snowmass Lake)
III. At the Summit (Buckskin Pass)

Katie Teremi, *clarinet* Teil Buck, *oboe*
Paul Tromba, *bassoon* Ian Wolfe, *horn*

Chant de Linos — André Jolivet (1905-1974)

PROGRAM NOTES

Sonatina for Flute and Piano **Eldin Burton**

Eldin Burton was born in Georgia in 1913 and studied at The Juilliard School in New York. He wrote *Sonatina* for his flutist friend Samuel Baron (1925-1997). In 1948, the piece was performed by Baron and won the New York Flute Club Composition contest. It is surprising how little information there is on the composer considering that Burton's work is now a standard in flute literature. Burton wrote no other pieces of note, as this was his only published piece. There is question as to whether Burton died in 1979 or 1985.

Sonatina consists of three movements: *I. Allegretto grazioso, II. Andantino Sognando,* and *III. Allegro giacoso quasi fandango. Allegretto grazioso* (graciously and moderately quick) is lush and romantic, with interruptions of scalar and arpeggiated patterns. The theme heard in the first nine measures is repeated throughout the movement in varying modes, dynamics, and tempi. *Andantino Sognando* (dreamy and slow, but with forward motion) is more introspective, with lyrical lines that stay in the higher range of the flute. The middle section of the second movement features additional scalar and arpeggiated patterns that build up to the soaring melody. The last note stays true to the movement's dreamlike quality as it ends on the hollow timbre of a harmonic note. *Allegro giacoso quasi fandango* (cheerful, playful, and almost dancing) is light and fun-spirited with runs and turns characteristic of a Spanish fandango. The movement is primarily set in a 6/8 meter, with occasional surprises of 9/8 time. Runs and arpeggios lead the work to an exciting and dramatic ending.

Concerto in A Minor, RV 445 **Antonio Vivaldi**

Born in Venice in 1678, Antonio Vivaldi is considered one the most prolific composers of the Baroque era. He wrote approximately 40 operas, 90 sonatas, and 500 concertos. Although he was originally on the path to priesthood, he resigned shortly after his ordination to pursue a career in music. He worked most of his life teaching for Venice's female orphanage and music school, Ospedale della Pietà. He retired from Ospedale in 1740 and moved to Vienna under the patronage of Charles VI, dying shortly after in 1741.

Although the *Concerto in A minor, RV 445 was originally written for flute,* piccolo, or recorder, it has been more common in the 20th and 21st centuries to hear the work for solo piccolo. The first movement, *Allegro,* hides its melody almost completely within arpeggiated figures and scales. Although technical in nature, the chordal structure and the piano accompaniment give the work a concerto-like setting. The second movement, *Larghetto,*

has a piano introduction that premieres some of the themes in the movement. Interestingly however, is that as soon as the piccolo begins to play, the piano part becomes thin in texture with isolated eighth notes. The melody is melancholy in nature, and without hardly any accompaniment, it feels even more transparent. The third movement, *Allegro,* has a lively but determined quality. The movements feels like a conversation between the keys of A minor, and it's relative major key, C, with vivacious runs of scales and arpeggios.

Roaring Fork for Wind Quintet **Eric Ewazen**

Eric Ewazen's music has exploded on the chamber ensemble scene, including works for trombone quartet, brass quintet, and ten percussionists. Born in Cleveland, Ohio in 1954, Ewazen received his Bachelor of Music degree at Eastman School of Music and went on to receive his Master of Music and Doctor of Musical Arts degrees from The Juilliard School. During his education he studied with composers Samuel Adler and Joseph Schwantner, as well as many others. Ewazen currently teaches at The Juilliard School where he has served since 1980.

The Borealis Wind Quintet commissioned *Roaring Fork* and premiered it on their 1993-1994 tour. In the program notes, Ewazen explains that "The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains." *Roaring Fork* is meant to embody the spirit of this scenery. The first movement, *Whitewater Rapids (Maroon Creek)* is full of life. The melody stays mainly in the higher voices, with occasional horn and bassoon features that show off both their technical and musical abilities. The second movement, *Columbines (Snowmass Lake)* is bittersweet and ethereal with its lush chords and soaring melody. The middle section is interrupted with scalar figures in the flute and clarinet that lightly lay on top of the melody in the horn and bassoon. The movement builds and accelerates to a busy and emotional climax, then settles back into the lush melody and rich chords. The third movement, *At the Summit (Buckskin Pass)* is exciting and spirited with its rhythmic variation, lively tempos, and meter changes. It begins with a horn call that is repeated in each instrument several times throughout the piece. The middle section of the movement surprises the listener with yet another lavish melody, and then it returns to its galloping themes before ending on rich, beautiful chords.

Chant de Linos **André Jolivet**

It was evident at an early age that music was André Jolivet's destiny. Born in Paris in 1905, Jolivet's parents encouraged him to pursue a career in teach-

ing. However, at age 13 he set a poem to music, and at 15 he composed a ballet. After hearing Schoenberg's *Pierrot Lunaire* and Varèse's *Amériques* in the late 1920's, Jolivet began experimenting with atonality. Jolivet did many things of note, including teaching at the Paris Conservatory, being appointed the Director of Music at the Comédie-Française, founding the Centre Français d'Humanisme Musical in Aix-en-Provence, and being the Honorary President of the Syndicat National des Artistes musiciens. In 1974, Jolivet died in Paris.

The description Jolivet gives at the beginning of the piece translates as "The Chant de Linos was in Ancient Greek a type of dirge; a funeral lamentation, somewhere between cries and dances." *Chant de Linos* encompasses both the agonizing cries and the violent dances described. It is thought to be one of the most technically difficult pieces ever written for flute. The swift runs through all the registers of the flute counter a slow and mournful melody. The middle section goes into an intense 7/8 meter, representing the dance. The end of the piece gives the listener a quick glance of tonality in D minor and even contains the sounds of pentatonic scales. From start to finish, *Chant de Linos* is intricate and passionate and keeps the listener intrigued.

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Bryen Warfield, *tuba*

Student of Daryl Johnson

with

Krista Wallace-Boaz, *piano*

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PROGRAM

Variations in Olden Style (d'aprés Bach) — Thomas Stevens (b. 1938)

Three Furies for Tuba — James Grant (b. 1954)
- Fury II

Sonate für Bass Tuba und Klavier — Paul Hindemith (1895-1963)
- Allegro pesante
- Allegro assai
- Variationen. Moderato, commodo

INTERMISSION

Sonata for Tuba and Piano — Robert Sibbing (b. 1929)
- Allegro Moderato
- Larghetto
- Allegro Giocoso

Suite No. 1 for Tuba and Piano "Effie Suite" — Alec Wilder (1907-1980)
- Effie Chases a Monkey
- Effie Falls in Love
- Effie Takes a Dancing Lesson
- Effie Joins the Carnival
- Effie Goes Folk Dancing
- Effie Sings a Lullaby

PROGRAM NOTES

Variations in Olden Style (1989) **Thomas Stevens**

Thomas Stevens is an internationally known composer and arranger who has had numerous original compositions and arrangements played by played by hundreds of schools and universities. Stevens is also recognized as an accomplished trumpeter, having served as the Principal Trumpet for the Los Angeles Philharmonic Orchestra from 1972-1999.

The tuba was invented around 1830, is one of a few instruments with no original baroque repertoire. Stevens intended for this piece to bridge the musical gap of time to the present day by using traditional ornamentation and other compositional techniques that were used during the baroque period in order to make this piece as authentic as possible. This set of theme and variations is based off of the "Polonaise" of the *French Suite No. VI* by Johann Sebastian Bach and it is dedicated to one of the tuba greats, Roger Bobo.

Three Furies for Tuba (1993) **James Grant**

For well over 20 years, James Grant has been commissioned by many different solo, small and large ensembles from around the country. In 1998, Grant won first prize in the Indiana State University / Louisville Orchestra Competition for New Orchestral Music for his orchestral overture entitled, *CHART.*

Three Furies for Solo Tuba was composed in January and February of 1993 at the request of tubist Mark Nelson, to whom the work is gratefully dedicated. The surprising - and, indeed, remarkable - flexibility possessed by the tuba inspired a music that is immediate, good-natured and fun, requiring of the performer both keen musicianship and physical stamina. Each of the *Three Furies* requires virtuoso playing in its own right, offering a multiplicity of distinct rhythms, melodic figures and articulations. *Fury II,* somewhat reminiscent of a minuet with trio in form, contrasts series of long, arching arpeggiated figures with an amicable waltz marked "gently inebriated."

Sonate für Bass Tuba und Klavier (1955) **Paul Hindemith**

Paul Hindemith was widely known for his work as both a conductor and a composer. As a conductor, he appeared with the Philharmonia Orchestra, Berlin Philharmonic, Chicago and London Symphony Orchestras both on pre-recorded and live recorded albums. Hindemith spent the earlier part of his career composing chamber and solo works, eventually moving to

larger ensembles toward the latter part of career, making him one of the most recognized composers of his generation.

This sonata in three movements was the last of a series of sonatas written by Hindemith. Throughout the piece, the interplay between the tuba and piano parts is almost flawless because the tuba part introduces one theme while the piano plays another. The opening movement is loosely based on sonata form and the soloist and pianist are written in two different time signatures. The second movement is in an unusual three part form, the first section in the key of D flat/A, middle section in C, and the last back in D flat. The last movement contains one of the most significant tuba cadenzas in the standard repertoire. Hindemith uses the term "lento recitativo" to describe the style of the soloist's line keeping with traditions from concertos and sonatas of the Classical and Romantic periods, but puts a modern compositional twist by asking the pianist to keep the sustain pedal down during the cadenza. Listen closely and you will hear the overtones of the soloist ring against the strings of the piano.

Sonata for Tuba and Piano (1970) **Robert Sibbing**

A native of Illinois, Robert Sibbing is a very well respected composer and performer throughout many colleges and universities across the country. He earned B.M. and M.A. degrees from University of Iowa and an Ed.D. from University of Illinois, studying composition with Hunter Johnson, Robert Kelly, Phillip Bezanson, Richard Hervig, Tom Turner, and Phillip Greeley Clapp. Sibbing is also Professor Emeritus in saxophone at Western Illinois University and a clarinetist in the Knox-Galesburg Symphony.

Written by the request of tubist Kent Campbell, this three movement piece was conceived to display the lyrical and expressive capabilities of the tuba-piano combination. The first movement, in sonata form, opens with a bold opening theme moving to a lighter second theme with the development containing a miniature fugue between the tuba and piano. The second movement, in ternary form, has an overall relaxing mood to it. The tuba and piano are heard trading off melodic lines throughout. The third movement shows the more playful, tender side of Sibbing's compositional technique. The piece is written in a duple meter giving it a dance-like quality and forward motion all the way toward the last measure.

Suite No. 1 for Tuba and Piano "Effie Suite" (1968) **Alec Wilder**

Alec Wilder is a very popular, multi-genre composer having written operas, film music, numerous jazz charts, chamber and large ensembles, etc.

He has arranged a series of Christmas carols and other songs that played annually at the popular national holiday event called "Tuba Christmas". Wilder has also written four total suites for tuba and piano, more than any other instrument, and each one is dedicated to the late Harvey Phillips and his children.

Wilder was asked to write this for a children's album and this piece tells the story of a day in the life of an elephant named Effie and what better instrument to tell the story of an elephant than the tuba. Much of the melodic lines played by the soloist cover both the upper and lower ranges of the tuba and throughout the piece, the style switches between light, high and bouncy, to low, loud and heavy. The title of each movement describes the events of the day, beginning with Effie's pursuit of a monkey then falling in love, taking a dancing lesson followed by a trip to a carnival and eventually coming to a restful conclusion of a lullaby.

Speed Concert Series

presents

Rachel Lee
Violinist



The **Speed** Art Museum

Speed Concert Series
presents

Rachel Lee, violin
Julio Elizalde, piano

Sunday, March 27, 2011 at 3p
School of Music, Comstock Hall
University of Louisville

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Rachel Lee appears by arrangement with:
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New York, NY 10019

PROGRAM

Sonata No. 21 for Violin and Piano in E Minor, K. 304 — Mozart (1756–1791)

Allegro
Tempo di Menuetto

Sonata No. 9 for Violin and Piano in A Major, Op. 47 ("Kreutzer") — Beethoven (1770-1827)

Adagio sostenuto – Presto
Andante con variazioni
Presto

Intermission

Sonata for Violin and Piano — Janáček (1854-1928)

Con moto
Balada
Allegretto
Adagio

Carmen Fantasy, Op. 25 — Sarasate (1844-1908)

{program subject to change}

Program Notes

by Rachel Lee

This program explores the relationship between passion, freedom, and tragedy in violin works ranging in period from the classical to the romantic to the early twentieth century. It begins in the classical era, with a sonata of sheer beauty written by Mozart – concise, proportioned, and pure but profoundly emotional. Its freedom of expression is perfectly contained within its vehicle of expression – a marriage of form and content, in which the music is a catharsis for sadness and tragedy (in particular, as many suspect, the death of Mozart's mother). The nature of passion here may perhaps be akin to a religious sense of "Passion" – a meditation on suffering.

In the next sonata by Beethoven, however, passion takes another form. With this sonata and with other notable works of the period, Beethoven is securely in the middle period of his compositional output, pushing into the Romantic era. It is no surprise that the Kreutzer Sonata inspired the short story of the same name by Leo Tolstoy, in which the frenzied power of the music is an overwhelming force that drives the violinist and pianist to trespass not only musical and technical limits but moral laws, or at least leads the violinist's husband to suspect infidelity. Tolstoy's interpretation of the passion here is a more carnal form of passion, a liberated type of adulterous love in which the lovers are equal partners in music-making, causing jealousy in the violinist's partner in marriage. In the music, freedom and passion are expressed in extravagant virtuosity; in the Tolstoy story, such "animal excesses" and "swinish connection[s]" lead to tragedy, as the main character, Pozdnyshev, murders his wife.

Inspired by Beethoven's sonata, Tolstoy's story in turn inspired the next composer on the program, Janacek, to write a string quartet of the same name, the String Quartet No. 1 "Kreutzer Sonata," in 1923. In his earlier Violin Sonata, it is the tension between passion and freedom that creates its particular structure and character. In the interruptions and abrupt figures interspersed with expansive and soaring lines, Janacek's writing gives the impression of an uneasy relationship between one's enthusiastic passion and one's ability to express it, resulting in an unconventional and quite modern sonata structure. If the sonata's inspiration is the beginning of war in 1914, then it is the hope of liberation and national freedom for his people that accounts for this uneasiness, as it is mixed with anxiety – expectation is perhaps both heightened and prematurely defeated simultaneously by the threat of tragedy in war, since freedom is not guaranteed.

The final piece on the program brings virtuosic freedom to its fullest expression, though ironically it is also the one in which the character behind the violin is perhaps the least free. Sarasate's Fantasy based on themes from Bizet's opera Carmen highlights the virtuosic possibilities of the violin, which is fitting for a gypsy heroine. However, Carmen is ultimately the victim of a crime of passion as well as of her fate, which she learns in a tarot card reading in Act III. Her fate – death – is fulfilled at the end of the opera, as her lover Don Jose stabs her out of jealousy. Sarasate's composition is the most free and fantastical in structure, like the character of the gypsy *Carmen*, but in the final moments of the work the violin becomes frenzied, as the most dangerously exhilarating combination of passion, freedom, and tragedy comes to its culmination.

Mozart Sonata for Piano & Violin in E minor, K. 304

In September 1777, Mozart set out from Salzburg, accompanied by his mother Anna Maria, on a journey that took him through Mannheim, Paris, and Munich in search of a new position. The E minor Violin Sonata, K. 304, the fourth of six violin sonatas published in Paris in 1778, was written during this journey. While the opening Allegro was most likely composed in Mannheim, the Tempo di Menuetto was composed in Paris, where the 22-year-old Mozart arrived in March of 1778. Like most of the other sonatas in this set of six, the work is rather succinct, consisting of only two movements. Yet it departs from the rest in mood. Of all of Mozart's sonatas for violin and piano, only two are in minor keys; of all of Mozart's compositions, only one is in E minor. This distinction imbues the work with a unique emotional dimension. What is dramatic in the Allegro becomes particularly poignant in the Tempo di Menuetto, as it places a melodic theme based on a descending bass-line lament within a meter and structure based on a minuet dance. However, the emotional upheaval evident in the music is also found in another minor-key work written in Paris around the same time, the A minor Piano Sonata, K. 310. Taken altogether, one cannot help associating the depth of feeling in the E minor Violin Sonata with his mother's illness and death in July of that year, although we cannot know for sure whether it was completed before or after her death.

Beethoven Sonata for Piano & Violin No. 9, "Kreutzer"

At the end of 1803, Beethoven began composing a symphony entitled "Bonaparte" – later to become the "Eroica" Symphony – a landmark work whose revolutionary spirit redefined the scope of the symphonic genre. Earlier that spring, reinvention on a grander scale had already captivated Beethoven's attention in a smaller genre – the violin sonata. Beethoven met the mulatto virtuoso violinist George Bridgetower (1778-1860) in Vienna and became so taken with his playing that he dedicated his ninth violin sonata to him and agreed to premiere the work with him at his Vienna debut on May 24. The ink on the pages of the score was still wet, as Beethoven had just completed the sonata moments

before the performance (in fact, Bridgetower had to sight-read over Beethoven's shoulder in the second movement and Beethoven's piano part was largely blank). Following the first performance, however, the violinist and composer got into a quarrel after Bridgetower insulted the morals of a woman that Beethoven admired. Beethoven subsequently dedicated the sonata to Rudolphe Kreutzer, the leading violinist in Paris, though Kreutzer apparently never performed the work and cared little for Beethoven's compositions. Beethoven conceived the sonata as a "concerto-sonata," "written in a very concertante style, like that of a concerto," as the title page for the first edition indicates. This genre-crossing is a result of a fundamental desire for grandeur, for an extravagance that pushes the boundaries of the classical sonata form and style into unprecedented territory through sheer force of expression. The piano and violin are equal partners, responding to each other and to the passion that overtakes them both.

Janáček Violin Sonata

"I wrote the Violin Sonata in 1914 at the beginning of the war when we were expecting the Russians in Moravia," wrote Janáček in 1922. A passionate Czech nationalist who awaited Russian liberation of the Moravian people from Austro-German domination at the beginning of World War I, Janáček had a great love for all things Russian, giving his two children Russian names and basing many of his compositions and operas on Russian folklore and literature. Though he worked within the genres of Western art music, Janáček's style was influenced by his study of Moravian folk music, and his compositional process, which often abruptly juxtaposes contrasting material and sonorities, deviates from the German tradition. The Violin Sonata displays these nationalistic sympathies. The folk-like Ballada movement, around which the rest of the Sonata was built, was written first and remained unchanged throughout extensive revisions of the Sonata over seven years. The work's themes and motives are developed not so much through a traditional sense of tonal hierarchy but rather through interruption and agitation, creating an atmosphere of suspense and the anxiety of coming war. In the end, it is the majesty of

the Russian army that brings the frightening hope of liberation to its greatest peak and culmination: the climactic Maestoso in the last movement depicts "the Russian armies entering Hungary." According to Janáček, "In the whole world there are not fires or tortures strong enough to destroy the vitality of the Russian nation."

Sarasate Carmen Fantasy, Op. 25

Pablo de Sarasate (1844-1908) was a Spanish violinist and composer known for his extraordinary virtuosity and purity of tone, regarded as one of the greatest virtuosos of the nineteenth century and a significant contributor to the violin repertoire. Born in Pamplona, which was famous for the run of the bulls, the young Martin (Pablo de Sarasate was a stage name) showed talent for the violin at an early age, starting at age five. He went to Madrid at the age of ten, played for the queen of Spain, and moved to Paris to study at the Paris Conservatory, where he won the Premier Prix at the age of thirteen. Sarasate soon began to perform internationally, including in North America, and many composers wrote violin pieces for him, including Bruch's three concerti and Scottish Fantasy, Lalo's Violin Concerto and Symphonie Espagnole, and concerti by Saint-Saens and Wieniawski. He liked to command the stage, was a cigar smoker, and was mostly interested in the virtuosic possibilities of the violin. He produced a fleet sound and possessed great technical facility as well as a graceful style. Beginning from early on in his career, he composed pieces of a Spanish flavor that he wrote for himself and performed, of which the Carmen Fantasy is one of the most popular. Written in 1883, it consists of adaptations of dances and scenes from Bizet's opera *Carmen*, including the Aragonaise, Habanera, an interlude, Seguidilla, and the Gypsy Dance.

Rachel Lee Violinist

Violinist Rachel Lee is one of today's most captivating artists, and "already commands an impressive musical profile," according to the Chicago Tribune. Noted for her compelling stage presence and a unique ability to "make the music sing" (The Baltimore Sun), as well as her commitment to a wide-ranging repertoire – spanning from Bach and Beethoven to Stravinsky, Bartok, Janacek, and Webern – she has made several important orchestral debuts in recent seasons, including performances with the Chicago, Saint Louis, Houston, and Seattle Symphony Orchestras.

Previous solo engagements have included appearances with the National Symphony, Colorado Symphony, Rochester Philharmonic, and the Aspen Sinfonia at the Aspen Music Festival. She has performed in Korea several times, including repeat engagements with the Seoul Philharmonic, the KBS Symphony under the direction of Dmitri Kitaenko, and a four-city tour of the country with the State Symphony Cappella of Russia.

Rachel made her European concerto debut in October 2006, performing the Sibelius Concerto with the Berlin Staatskapelle and Maestro Mikko Franck to an overwhelming response. Since then, European engagements have included the opening concert of the Graz Philharmonic's 2007/2008 season, as well as debut recitals at the Verbier Festival and Mecklenburg-Vorpommern Festival in 2008. Her European recital debut was made at the age of 15 on the Louvre recital series in Paris.

Rachel has also appeared in numerous recitals across the United States. She made her debut on the Kansas City Harriman Jewell Discovery Series in February, and this past summer gave two pre-concert recitals at the Mostly Mozart Festival, performing at Lincoln Center's Avery Fisher Hall. Other notable recitals have included the Ravinia Festival's "Rising Stars" series, the Matinee Musicale series in Cincinnati, and the Dame Myra Hess Memorial series at the Chicago Cultural Center.

As a chamber musician, Rachel was invited to participate in the 2008 Moritzburg Festival in Germany, as well as the Los Angeles Chamber Orchestra's "Chamber Music Marathon" in June 2006. She has also performed extensively at the Ravinia Festival's Steans Institute, which she attended for the past two summers.

Born in Chicago in 1988, Rachel began her violin studies at the age of four, and in 1996 moved to New York to study with the late Dorothy DeLay. At just nine years of age, she performed at the 50th anniversary of the Universal Declaration of Human Rights at the United Nations, and was the youngest musician selected to give a recital as part of the 1998 La Jolla Chamber Music Society's Prodigy Series, on which occasion she was described as "a violinist of utmost stature, a performer with maturity beyond her years."

Rachel has been featured in the Los Angeles Times, The New Yorker, Family Circle Magazine, and The Strad Magazine, as well as on radio and television, including a broadcast on PBS with Itzhak Perlman and an "American Masters" documentary about the Juilliard School. She has also appeared on the Disney Channel, performing in Avery Fisher Hall with Disney's Young Musicians Symphony Orchestra, and performed at the 2000 Grammy Awards ceremony in Los Angeles.

Rachel first played for Itzhak Perlman at the age of ten, and has been his student since that time. Her previous teachers have included Dorothy DeLay and Robert Mann, with whom she studied at the Pre-College Division of the Juilliard School. This past May she received a B.A. in English from Harvard University, and is currently completing a master's degree with Miriam Fried at the New England Conservatory in Boston through its joint five-year program with Harvard College.

Julio Elizalde Piano

Praised by the New York Times for his "catlike ease" at the keyboard, American pianist Julio Elizalde is gaining widespread recognition for his musical depth and creative insight. His awards include first prizes at the San Francisco Young Pianists, Mu Phi Epsilon Young Artist, Berkeley Piano Club and San Jose Music Study Club Competitions in the San Francisco Bay Area. In the fall of 2007, Mr. Elizalde won the Juilliard School concerto competition for Mozart's *Piano Concerto* No. 25 in C Major, K. 503. He gave his New York City Concerto debut with the Juilliard Orchestra conducted by Anne Manson in the Peter Jay Sharp Theatre at Lincoln Center.

Mr. Elizalde is the pianist of the New York City based N-E-W Trio. The N-E-W Trio has emerged as one of the nation's most promising young ensembles after winning the grand prizes at the 2008 Fischoff National Chamber Music Competition, the 2007 Coleman National Chamber Ensemble Competition, and the string division first prize and audience choice award at the 2007 Plowman National Chamber Music Competition. As the Grand Prize winner of the Fischoff Competition, the N-E-W Trio presented concerts and master classes in Illinois, Michigan, Indiana and Italy. Recently, the Trio was awarded the Harvard Musical Association's 2010 Arthur Foote Award. The N-E-W Trio has given performances at Alice Tully Hall in New York City, Jordan Hall in Boston and The Kennedy Center for the Performing Arts in Washington, D.C.

Mr. Elizalde has collaborated with violinists Pamela Frank, Donald Weilerstein, Robert Mann, Curtis Macomber, cellist Bonnie Hampton, baritone William Sharp, and soprano Susan Narucki among others. Dedicated to the music of our time, Mr. Elizalde has worked with composers Stephen Hough, Mario Davidovsky and Osvaldo Golijov. Mr. Elizalde has performed at various music festivals including Taos, Kneisel Hall, Music Academy of the West, the Olympic Music Festival, Yellow Barn and Caramoor. In addition to his performing activities, Mr. Elizalde has twice served on the faculty for Yellow Barn's Young Artist Program and has given master classes at the San Francisco Conservatory of Music.

A native of the San Francisco Bay Area, Mr. Elizalde earned his Bachelor of Music degree with honors at the San Francisco Conservatory of Music as a student of pianist/violist Paul Hersh. In May of 2007, Mr. Elizalde graduated as a Master of Music from the Juilliard School in New York City studying piano with Jerome Lowenthal and Joseph Kalichstein. He has studied chamber music with Emanuel Ax at Juilliard and Pamela Frank at the Curtis Institute of Music in Philadelphia. He is completing his studies at the Juilliard School as a C.V. Starr Doctoral Fellow studying with Robert McDonald. For his doctoral document, Mr. Elizalde will closely examine Gabriel Fauré's Second Piano Quartet in G minor. In addition to his doctoral studies, he serves as an instructor in the college division of the Juilliard School.

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SCHOOL OF MUSIC

presents

Dylan Lloyd, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*
Samantha Holman, Robert Acosta,
& Alex Ravitz, *clarinets*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Evening
March 27, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Dance Preludes — Witold Lutosławski (1913-1994)
- I. Allegro molto
- II. Andantino
- III. Allegro giocoso
- IV. Andante
- V. Allegro Molto

Hommage à Manuel de Falla — Béla Kovács (b. 1937)

Concert Fantasia on Motives from Verdi's *Rigoletto* — Luigi Bassi (1833-1871), Arr. Alamiro Giampieri (1893-1963)

INTERMISSON

Fantasy Pieces for clarinet and piano, Op. 73 — Robert Schumann (1810-1856)
- I. Delicato e con espressione
- II. Animato, leggero
- III. Rapido e con fuoco

FOUR for FOUR — Jorge Montilla (b. 1970)
- I. Joropo
- II. Merengue
- III. Son
- IV. Finale

Dylan Lloyd, *Eb clarinet* Samantha Holman, *Bb clarinet*
Robert Acosta, *Bb clarinet* Alex Ravitz, *bass clarinet*

PROGRAM NOTES

Dance Preludes

Witold Lutosławski
(1913-1994)

Witold Lutosławski is one of Poland's premier composers, and he is also the first winner of UofL's Grawemeyer Award for Composition in 1985. Tonight's work dominated the composer's life in the 1950s. Lutosławski composed and arranged three different versions of this piece: one for clarinet and piano, one for clarinet and orchestra, and one for chamber orchestra.

The work was inspired by Polish folk melodies. Many of the characteristics of folk music from Eastern Europe can be found in this piece, disguised in a very modern package. The piece uses additive meter and thus feels off kilter because the meter is constantly changing. Each movement focuses on a different aspect of the clarinet's musical language, and features only one or two musical ideas. Due to the variety used, each movement is unique and follows a typical progression of speeds; fast, slow, a little faster, a little slower, and very fast.

Hommage à Manuel de Falla

Béla Kovács
(b. 1937)

Béla Kovács is one of the greatest living clarinetists. He has spent his life playing in orchestras, and teaching in Hungary, his native country. In the last two decades he has spent most of his time writing for the clarinet. Among his most notable works are his *Hommages*, works where he has written in the style of famous composers. He steps into their tonal language, lifts some of their famous material and writes an etude steeped in the style of those composers. He writes:

> "The pieces were intended to be etudes or studies which students may use as supplementary material to the usual dry and mechanical- although indispensable- exercises. They contain various challenges. If performed with impressive dexterity, with proper tone production and sufficient knowledge of styles coupled with a sense of humor and a certain amount of fantasy, they could-hopefully- find success even on the concert stage..."

The *Hommage à Manuel de Falla* is among Béla Kovács most popular works. It is a virtuosic piece that showcases the technical ability of a player, as well as the player's expressive capabilities across a wide range of dynamics and colors. Listeners may notice a similarity to Manuel de Falla's orchestral work titled *The Three Cornered Hat*.

Concert Fantasia on Motives from Verdi's *Rigoletto* **Luigi Bassi (1833-1871) Arr. Alamiro Giampieri (1893-1963)**

Luigi Bassi was a well-known clarinetist from Milan. Opera was the main form of musical entertainment in Italy during his lifetime, and opera melodies dominated the population's attention. It was common for instrumentalists such as Bassi to arrange works that used a well-known opera aria and to create fantasies that embraced both lyrical playing as well as virtuosity. The two best-known arias in this work are "Bella figlia dell'amore" and "Care nome" from Verdi's opera *Rigoletto.*

Fantasy Pieces for clarinet and piano, Op. 73 **Robert Schumann (1810-1856)**

Few pieces in the clarinet literature are as touching as Schumann's *Fantasy Pieces.* The first piece is marked "delicately with expression," with the clarinet taking the melody while the piano accompanies with running triplets throughout the movement, except for one measure near the end of the piece where the clarinet has expressive freedom. The second movement has more give and take between the instruments, as if a conversation was taking place between them. The movement moves between duple and triple meters for variety. The third movement is marked "quickly and with fire," which is felt instantly upon beginning. This movement is organized into three sections and a coda. The piece starts off strongly before moving into a more gentle melody. The first melody returns but grows fiercer as it transitions into the coda, where the clarinet begins to spin out of control.

FOUR for FOUR **Jorge Montilla (b. 1970)**

This quartet is a collection of Latin dances that Jorge Montilla has arranged for mixed clarinet quartet. Each movement features a different voice. Most of the work feels off centered, due to a lack of downbeats throughout the piece. "Joropo" features the Bass clarinet, with the rest of the quartet is an accompanying capacity. The "Merengue" showcases the piccolo clarinet in a fast 5/8 meter, which heightens the unstable nature of the dance. "Son" is a chance for the Bb clarinets to shine, with a carefree but virtuosic solo exchange between the two of them. The "Finale" is the most unusual piece of the set. This movement showcases all of the clarinets in a soloist capacity as well as playing counter melodies. The movement has a distinct flavor of modernism fused with a Latin groove.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Austin Skarshaug,
jazz drumset

Student of Jason Tiemann

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
March 27, 2011
2:00 p.m.
Malcolm Bird Recital Hall

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PLEASE SILENCE CELL PHONES AND OTHER ELECTRONIC DEVICES.
Thank you.

PERSONNEL

Nick Kaizer, *trumpet*
Graeme Gardiner, *alto saxophone*
Joseph Hanna, *tenor saxophone*
Jonathan Ellis, *piano*
Michael Vettraino, *guitar*
Amy Hutts, *bass*

PROGRAM

Groove Elation	John Scofield (b. 1951)
Come Together	John Lennon (1940-1980) Arr. by Austin Skarshaug
Inner Urge	Joe Henderson (1937-2001)
'Round Midnight	Thelonious Monk (1917-1987)
Take Five	Paul Desmond (1927- 1977)
Cherokee	Ray Noble (1903-1978)
Nardis	Miles Davis (1926-1991) Arr. by Austin Skarshaug
Happy People	Kenny Garret (b. 1960) Arr. by Austin Skarshaug

PROGRAM NOTES

Groove Elation

John Scofield
(b. 1951)

"Groove Elation," by John Scofield, replicates a New Orleans street beat. This beat is intended to create a dance-like feel with the bass playing a rhythm that mimics a clave pattern. The basic chord changes to this tune generally follow that of an E-flat twelve bar blues. What makes this piece a little different from other typical twelve bar blues is that the overall form of the piece is AABB. I chose this tune after playing it in the La Plata Jazz festival this last November. I've always liked the New Orleans street beat groove and found it really fun to play. Hope everyone enjoys listening to "Groove Elation."

Come Together

John Lennon
(1940-1980)
Arr. by Austin Skarshaug

"Come Together" is a popular rock tune composed by John Lennon. This tune follows the typical form of many rock tunes of the late 60's, which is the verse-chorus form. When I was learning how to play the drum set, the very first drummer I tried mimicking was Ringo Star. The Beatles have always been one of my favorite rock bands and I thought that it was only fitting to present a modern tune by a band whose music has stood the test of time. I created this arrangement for a full rhythm section quartet. This arrangement was inspired by another arrangement of it written for a piano trio by the name of Beatlejazz. I hope everyone enjoys this take on this Beatles hit song, "Come Together."

Inner Urge

Joe Henderson
(1937-2001)

"Inner Urge," by Joe Henderson, was first recorded in 1964 with Blue Note Records. This piece has an ominous, dark, mysterious sound as a result of the pedal tones being played by the bass player. The overall form of this tune is a 24 bar through composed tune. "Inner Urge" was one of the tunes I enjoyed learning for my applied lessons last semester. I picked this tune to perform for my senior recital because of the dark and mysterios sounds.

'Round Midnight — **Thelonious Monk (1917-1987)**

"'Round Midnight" is a ballad tune written by Thelonious Monk. This classic tune is still one of Thelonious Monk's more famous compositions and has been performed by a variety of different performers. The overall form of this tune is AABA'. As a drummer, I've never been a huge fan of ballads, however, this one has been a ballad I've always enjoyed listening to and I hope everyone else will enjoy listening to it as well.

Take Five — **Paul Desmond (1927- 1977)**

"Take Five" was made famous by the Dave Brubeck Quartet, however, it was actually written by the saxophonist in Brubeck's quartet, Paul Desmond. Originally, the A section and B section were reversed, but before they recorded it, Dave Brubeck thought that these sections should be reversed to the way we all are familiar with today. The form of this tune is ABA. What makes this tune unusual is the fact that it is in 5/4. Over winter break, my brother asked me what tunes I was playing for my recital and I told him the list. He pointed out that there was one song missing. When I asked him what song was missing from the list, he looked at me like I had lost my mind and said, "Take Five!" After a brief moment of feeling stupid and realizing that this was one of the first standards I had learned, and still loved to play, I thought it would be foolish not to include it in my recital. Hope everyone enjoys listening to "Take Five."

Cherokee — **Ray Noble (1903-1978)**

"Cherokee" is an old standard by Ray Noble. Although this song was originally intended to be a ballad, by the time the Bebop era came around it had become the up-tempo swing tune we know it to be today. When I first started learning how to play the drum set, one of the things that I wanted to be able to do was to play fast. The drummers that I listened to early on in my learning were Buddy Rich, Gene Krupa, and Max Roach. All of these drummers were great at playing up-tempo swing. As a drummer, I've always enjoyed playing fast, so I hope everyone enjoys listening to the blazing tempo of "Cherokee."

Nardis

Miles Davis
(1926-1991)
Arr. by Austin Skarshaug

"Nardis" is a composition made famous by Bill Evans, however, it has been claimed by many to be written by Miles Davis. The curious thing about this is that there have been no found recordings of Miles Davis playing this song. Aside from this, the form of this tune is AABA. The A sections are in E minor while the contrasting B section goes from F major to C major. The arrangement that will be performed is one of my own that was completed last year for my Arranging I class. Usually this piece would be performed as a swing, however, in this arrangement, it will be performed as a combination of a rumba and a samba. I chose to perform this arrangement of "Nardis" because this is one of my favorite arrangements and I am pleased with the result. Hope everyone enjoys listening to this take on Miles Davis' tune, "Nardis."

Happy People

Kenny Garret
(b. 1960)
Arr. by Austin Skarshaug

The final tune for this recital is entitled "Happy People." This tune, written by Kenny Garret in 2008, has been able to bridge the gap between both jazz listeners and pop listeners. The form of this tune is essentially a simple binary or AB. However, in many recordings the A section is treated almost like a verse and the B section like a chorus. In fact the solo section is really just the chords from the B section repeated over and over again. Also the part of the tune that is emphasized the whole time is the B section, which makes it sound almost like a verse chorus form. The first time I played this song was in a coffee shop in old Louisville last year at a jam session. I had so much fun playing it that time, I decided right then that I was going to play this for my senior recital. I ended up doing this arrangement on this tune, so then I could include as many people on it as I could. The main point of this arrangement was to have everyone solo and have fun with it. I sincerely hope everyone has as much fun listening to it as we will have playing it.

ARTIST BIOGRAPHY

Austin Skarshaug began playing drums at age 9. Early on, Austin took lessons from his father, David Skarshaug, being taught rudimentally with some jazz drum set. The first drummer who inspired Austin in learning how to play drum set was Ringo Star. Later on in his study, his father introduced

him to another drummer, Buddy Rich. This style of play was, and still is, a great inspiration for how Austin plays today. His first experience playing in front of an audience was in his home church of Ascension Lutheran Church at age 12.

About a year and a half later, Austin began taking lessons from Dr. Barry Larkin at Iowa State University. In his studies with Dr. Larkin, Austin was trained classically, learning all different aspects of being a percussionist. It was during this time he gained interest in the drum set. Austin's first experience in Jazz was in the 7th grade playing in the middles school Jazz 2 ensemble. The next year, Austin played in his middle school's Jazz 1 ensemble. Austin had virtually no experience playing in a jazz combo until he went to a jazz combo camp up in the University of Northern Iowa's Jazz Combo Camp in 2005. This was the first time Austin learned about interacting with the soloist. From 2004 to 2007, Austin played in Ames High's Jazz I ensemble. His classical percussion training also earned him a spot in the Iowa All-State Band and Orchestra in 2005 and 2006.

In 2006, Austin attended the Jamey Aebersold Summer Jazz Workshop for the first time. This was also Austin's first excursion to Louisville. During that workshop, Austin learned the value of knowing tunes and learning the form of the tune in his solos. Later in 2006, Austin began playing more regularly in a jazz combo. After going to the Summer Jazz Workshop, Austin became more interested in the jazz program at the University of Louisville. It was at the Aebersold workshop that Austin met Jason Tiemann, drum set instructor at the University of Louisville. Austin determined he could learn more about mastering the drum set at the University of Louisville than he could back in Iowa. After his successful acceptance into the University of Louisville Jazz Performance program in the spring of 2007, Austin toured the state of Iowa performing with the Celebration Iowa Singers and Jazz Band. Since 2007, Austin has continued studying jazz drum set with Jason Tiemann at the University of Louisville. It was during his time at the University of Louisville he became more focused on the drum set and has developed his love, interest, and passion for jazz.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Russell Zimmer, *jazz trumpet*

Student of Ansyn Banks

featuring the

Art Pepper Combo & friends

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
March 27, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PERSONNEL

Ryan Sanders, alto *saxophone*
Noah Barker, *piano*
John Arstingstall, *guitar*
Stacey Nash, *bass*
Zach Kennedy, *drums*
Jesse McBee, *flugelhorn*

PROGRAM

Tour de Force (1955)	John Birks "Dizzy" Gillespie (1917-1993)
Little Dancer (1979)	Tom Harrell (b. 1946)
El Soul (2006)	Sean Jones (b. 1978)
Nothing Personal (1986)	Don Grolnick (1948-1996)
Lost in Country (2011)	Russell Zimmer (b. 1984)
When it's Sleepy Time Down South (1931)	L & O Rene-Muse (1902-1982)(1889-1979)
Estamos Ai!	Mauricio Einhorn (b. 1932)

PROGRAM NOTES

Tour de Force (1955) **John Birks "Dizzy" Gillespie**

The first time I heard this tune I fell in love with it and had to program it on a recital. This tune was originally composed and arranged exclusively for Dizzy Gillespie's big band in 1955. Since then, it has become a standard in jazz literature and has later been recorded by other artists. "Tour de Force" has a standard 32-bar A A B A form in Ab Major. Harmonically, the bridge material moves away from Ab into Db Major harmony. Afterwards, Eb harmony is introduced to setup the last statement of the A section. The melody is quite memorable as it is based upon a chromatically descending harmonic motion during the A sections. Due to it's exclusiveness to the Dizzy Gillespie Big Band, few recordings exist. However, the Dizzy Alumni All Star Big Band recently recorded this piece and still performs it to this day.

Little Dancer (1979) **Tom Harrell**

"Little Dancer" is a beautiful jazz waltz composed by trumpeter Tom Harrell. As well as being one of the most creative and inventive jazz instrumentalists today, Tom Harrell is widely recognized as a prolific composer. "Little Dancer" is an excellent example of Harrell's writing style. This piece effortlessly navigates through seven key centers while maintaining a characteristic grace and fluidity. Loosely based upon Dizzy Gillespie's classic "Woody n' You," Tom personalizes this work with the effective use of Major Lydian and dominant harmonies. Tom Harrell has performed with the Stan Kenton and Woody Herman bands, and frequently performs with his own groups.

El Soul (2006) **Sean Jones**

From his gospel inspired album *Roots,* "El Soul" is a very emotional composition by trumpeter Sean Jones. The composition is in C major with a few harmonic curves that lead right back into the home key. The harmony serves more as a texture for the soloist to play simple, sparse melodies rather than to "outline" the changes.

Sean Jones is one of my favorite living trumpet players. His technical skills and natural ability allow him to play the trumpet unbelievably well. I love his pyrotechnical jazz lines all the way to his simple one octave soulful melodic solos. Sean Jones is currently the professor of trumpet and jazz studies at Duquesne University in Pittsburgh, PA.

Nothing Personal (1986) **Don Grolnick**

"Nothing Personal" is a fast 24 bar minor blues composed by pianist Don Grolnick and made popular by the late great saxophonist, Michael Brecker. The tune is based on a bass ostinato underneath a sparse melody. The absence of comping behind the melody gives a dark and somewhat mysterious atmosphere to the overall character of the piece. Don Grolnick was active as a sideman in many jazz and pop groups but was primarily known for his work with Michael Brecker in the 1970s.

Lost in Country (2011) **Russell Zimmer**

This is a minimalistic composition that I put together specifically for this group. The piece has no "melody" and is designed for the improvisers to create something on the spot. The saxophone and trumpet improvise together using electronic effects, which are supported by whatever the rhythm section feeds them. Improvisation begins with an augmented sound with a bass ostinato. From there, anything can and will happen. Inspiration for this somewhat free composition came from my many travels across the country. Some trips are much longer than others and can put you in a trance like state till you reach your destination.

When it's Sleepy Time Down South (1931) **L & O Rene-Muse**

"When it's Sleepy Time Down South" is a warm, spirited AABA composition. Originally composed for the 1931 film "Safe in Hell" but was made famous by Louis Armstrong, which became a regular part of his performance. This is the only tune on my program that contains lyrics and is rarely instrumental. The opening statement was played by Louis Armstrong on trumpet, and then followed by a full verse of vocals. Primarily a vocal piece, I will try to capture the essence of Louis Armstrong's singing through the horn.

The lyrics are:

Pale moon shining on the fields below
Folks are crooning songs soft and low
Needn't tell me so because I know
It's sleepy time down south

Soft winds blowing through the pinewood trees
Folks down there like a life of ease
When old mammy falls upon her knees
It's sleepy time down south

Steamboats on the river a coming or a going
Splashing the night away
Hear those banjos ringing, the people are singing
They dance til the break of day, hey

Dear old southland with his dreamy songs
Takes me back there where I belong
How I'd love to be in my mammy's arms
When it's sleepy time way down south

Dear old southland with his dreamy songs
Take me back there where I belong
How I'd love to be in my mammy's arms
When it's sleepy time down south
Sleepy time down south

Estamos Ai! **Mauricio Einhorn**

I first heard "Estamos Ai!" in Spring 2010 in my Brazilian Styles class here at the University of Louisville and I immediately fell in love with it. Brazilian music and jazz go together like peas and carrots and one need not look far to see that Brazilian music has contributed to the wide variety of styles in jazz music. Like jazz music, samba originated with Africans who have been a major influence in developing the cultural complex in Brazil; it is a basic ingredient of the music played during the carnivals. With a tune that contains a very common chromatic descending chord progression found in a lot of Brazilian music and with its consistent 2/4 beat, "Estamos Ai!" is an uplifting samba that I know everyone will enjoy.

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University Hard Bop Ensemble

Chris Fitzgerald, *piano*
Tom Coovert, *guitar*
John Gardner, *bass*
Isreal Cuenca & Gabe Jones, *drums*
Directed by Ansyn Banks

Monday Evening
March 28, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Joshua	Victor Feldman
Milestones (Old)	Miles Davis
Dear Old Stockholm	Traditional
Milestones (New)	Miles Davis
Repetition	Neal Hefti
Gingerbread Boy	Jimmy Heath

Double Bass Studio Recital 2
University of Louisville School of Music
Spring 2010

Tuesday March 29, 2011 7:00 PM
Bird Recital Hall

Program

Suite im alten stil — Hans Fryba
Prelude: Allegro moderato

Jordan Wright, Double Bass

Valse Miniature, Opus 1 No. 2 — Serge Koussevizky (1876-1951)

Karli Bailey, Double Bass

Sonata in G Minor — G. P. Telemann (1681-1767)
Grave
Allegro

Aaron Shockley, Double Bass

Concerto, Opus 3

Catherine Craig, Double Bass

Sonatine, Opus 69 b — Bertold Hummel (1925-2002)
Andante cantabile

Stacey Nash, Double Bass

Sonatina — Ludwig van Beethoven (1770-1827)

Jonathan Gardner, Double Bass

La Guerre, La Paix — Fraçois Rabbath (b. 1931)

Aaron May, Double Bass

Vocalise — Sergei Rachmaninoff (1873-1943)

Ben Heckel, Double Bass

Concerto — Eduard Tubin (1905-1982)
Allegro con moto

Matthew Boothe, Double Bass

UNIVERSITY OF
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Thursday, March 31, 2011
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Louis Andriessen

winner of the 2011 Grawemeyer Award for Music Composition

La Commedia

The multimedia opera *La Commedia,* based on Dante's *The Divine Comedy,* premiered at the 2008 Holland Festival in Amsterdam. The Netherlands Opera produced the performance in association with American film director Hal Hartley.

"The piece, which incorporates diverse musical languages, is wide-ranging but remains a unified whole," said award director Marc Satterwhite. Andriessen uses Dante's epic poem as a springboard for subtle and ironic commentary on modern life, drawing a multilingual libretto from the Bible and other sources.

"Although some describe Andriessen's music as hard-edged, it is always human and humane," Satterwhite said.

Andriessen likes to cross traditional boundaries between musical genres and disciplines. In the 1970s, he founded two groups uniting musicians from classical and jazz backgrounds. He has drawn inspiration for his works from sources such as Stravinsky and Ives, jazz, European modernism and American minimalism.

His compositions often call for unorthodox combinations of musical instruments and include those rarely used in classical music, such as electric guitar.

Dutch composer Louis Andriessen is one of Europe's most eminent and influential composers.

He was born in Utrecht, Holland, into a musical family. His father and brother were composers and his mother, a professional pianist.

In the 1950s, Andriessen's brother returned from a stay in the United States, bringing back all types of American music. Andriessen was enthralled and began visiting the nearby U.S. Embassy audio library to hear more. Besides getting to know contemporary American composers, boogie-woogie and jazz, he was also influenced by Igor Stravinsky and other composers working in France.

Andriessen attended the Royal Conservatory in the Hague, where he experimented in serial music. After graduating, he studied with Italian composer Luciano Berio in Milan and Berlin. He soon became prominent in the European music scene, developing his own instantly recognizable style.

His pieces for stage, orchestra, vocalists and piano are now performed worldwide. He held the Richard and Barbara Debs Composer's Chair at Carnegie Hall in 2009-10 and was named 2010 Composer of the Year by Musical America. Previously, he won the Matthijs Vermeulen Prijs, the 3M Music Award and the Edison Award and was honored by the UNESCO International Rostrum of Composers.

His Grawemeyer-winning work, "La Commedia," is his fourth opera and most ambitious creation. The Los Angeles Master Chorale and Los Angeles Philharmonic performed different parts of the opera—one in 2006 and another in 2007—at Walt Disney Concert Hall. An international cast and several of the Netherlands' best vocal and instrumental groups performed the entire opera in 2008 at the Holland Festival in Amsterdam and again this year at Disney Concert Hall and Carnegie Hall.

Andriessen teaches music composition at the Royal Conservatory.

Boosey & Hawkes, an international company specializing in 20th and 21st century classical music, and Donemus, a Dutch music company, publish his work.

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presents

University Improvisation & Experimental Music Ensemble

Salvador Dalí's film *Un Chien Andalou* contains graphic imagery, including violence and nudity. Viewer discretion is advised.

Thursday Evening
March 31, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Un Chien Andalou (2010) — Joey Crane (b. 1987)
film by Luis Buñuel & Salvador Dalí (1929)

Timothy Eshing & Jason Palamara, *violins*
Nick Blain, *viola* Joey Crane, *cello*

Literacy (2011) — Lexi Bass (b. 1981)

Lexi Bass, Nick Blain, Joey Crane, José Díaz, Timothy Eshing,
Leah Fowler, Jason Palamara, Lori Palamara

4 Systems (1954) — Earle Brown (1926-2002)

Leah Fowler, *saxophone* José Díaz, *guitar*
Joey Crane, *cello* Nick Blain, *piano*
Lexi Bass, *visuals*

String Quintet (2011) — Timothy Eshing (b. 1988)

Timothy Eshing & Jason Palamara, *violins*
Nick Blain, *viola* Joey Crane, *cello*
Lori Palamara, *bass*

In Morning (2011) Collective Improvisation

Lexi Bass, Leah Fowler, Adriana Guzmán, Lori Palamara

Symphony6 (2000, rev. 2011) Jason Palamara
(b. 1977)

Stationary Ensemble
Leah Fowler & Jessica Strong, *saxophones*
Timothy Eshing, *viola* Lori Palamara, *bass*
Joey Crane & Nick Volpert, *cellos*
José Díaz, *guitar* Nick Blain, *piano*
Jason Palamara, *conductor*

Mobile Ensemble
Matteo Barnett, *S.A.R.E.* Lexis Bass, *visuals*
Aaron Coomer & Mason Gatch, *horns*
Adriana Guzmán, *guitar & voice* Cambron Little, *sax-o-mo-phone*
Alex Moore, *violin* Grant Powell, *guitar*
Zach Thomas, *radio* Ellen Trammel, *clarinet*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alfredo Moura,
jazz composition

Student of John La Barbera

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
March 31, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PERSONNEL

Alfredo Moura – Piano and arrangements

Jesse McBee – Trumpet in Bb

Lee Graves – Alto, Tenor and Baritone Saxophone

Pablo Souza – Contrabass

Zach Kennedy – Drums

Zach Marley – Tenor Trombone in Bb and Tuba in C

PROGRAM

INTROITUS COMICUS - March	Alfredo Moura
MAXIXE DO FRED DANTAS (Fred Dantas' Maxixe) - Maxixe	Alfredo Moura
LOUISVILLE BOSSA - Samba-canção	Alfredo Moura
JOBINIANA - Tango/Ballad	Alfredo Moura
FUNKY NOVEMBER - Funk	Alfredo Moura
INTERLUDIUM I - Choral	Alfredo Moura
VIVA O RIO DE JANEIRO - Samba	Hermeto Pascoal
ISOLDA NO FORRÓ (Isolde dances Forró) - Baião	Alfredo Moura
A BOUTIQUE DA SEVERINA (Severina's boutique) - Xote	Genival Lacerda

PROGRAM NOTES

The music on this recital is a combination of some Brazilian rhythms and melodies, with jazz elements.

March: The *Dobrado* (Paso Doble) is part of Brazilian Northeastern musical tradition of concert bands, with its origin in the arrival of the Portuguese crown, nobility, and musicians (Capela Real) in Brazil, during the Napoleonic wars. Pasodoble (literal meaning in Spanish: double-step) is a typical Spanish march-like musical style in duple meter. In Brazil and Portugal, the concert bands are part of the social life of the hinterland cities and one of the most important educational centers for studying music.

Maxixe: Also known as Tango Brasileiro, is a type of Brazilian saloon dance with its origins in the slaves' dances and black music. It is a music style created from the combination of the European polka with the Brazilian Lundu and Batuque elements, at the ending of the 19th century. In 2/4, it had international recognition, being executed in France, Germany, Portugal and America. Chiquinha Gonzaga and Ernesto Nazareth are the most expressive names in the style.

Samba-canção: Is a musical genre with samba origins and a romantic character. In this piece, a touch of bossa nova playing style is incorporated. The genre appeared in 1930 in Brazil, and was sung by many artists and achieved a high degree of success. The composition mixes the romanticism of the melody with a Tania Maria samba piano groove.

Tango/Ballad: Tango as known nowadays, has its origin in Argentina and has a passionate sound. The composition was first called *The Falklands belong to Argentina,* but with the insertion of a new B part the name was changed to *Jobiniana.*

Samba: Is a Brazilian dance and a musical genre originated in Bahia (Brazil); with its roots in Africa (Angola). As an evolution of the African slaves' batuques and lundus, it has dominated the Brazilian culture and is recognized as a national sound (as Fado is for the Portuguese). The two most influential samba regions are Rio de Janeiro and Bahia, with variations in the way samba is played. In this composition the Rio de Janeiro samba is the style of focus.

Baião: A Northeastern rhythm and dance, with its origins in Bahia (the genre was called Baiano, in the beginning) is a strong and captivating music. The principal instruments are zabumba, triangle, agogô, and accordion.

Xote: Another rhythm from the Northeastern, with origins in the Portuguese cavalhadas (open street parades with horses and drumming) and *Zé Pereira* (groups of percussion players from North Portugal). The composition of Genival Lacerda is a landmark in the style.

ARTIST BIOGRAPHY

Alfredo Moura, a Brazilian/Portuguese composer and songwriter, was born in Salvador, Bahia, on the northeastern coast of Brazil. He composed his first melody at four years of age. He started piano lesson when he was eight years old, studying with the Swiss Professor Fritz Pierre Klose. At ten years old, he started writing for a small ensemble in his Baptist church. He studied composition in Salvador, Bahia with Lindembergue Cardoso, Ernst Widmer, Jamary de Oliveira, and Paulo Costa Lima, and improvisation with Walter Smetak. In Vienna, Austria, he studied composition with Heinrich Gattermeyer and Kurt Schwertsik, music theory with Dieter de La Motte, and orchestration with Ertrugul Sevsay. In Portugal, he studied electro-acoustic composition with João Pedro Oliveira.

Moura's *Maracatu* (op. 10, for orchestra) was performed by the Symphonic Orchestra of Campinas, São Paulo, conducted by Benito Juarez, and by the Symphonic Orchestra of University of Bahia, under the direction of Paulo Novaes. His *Insomnia*, for orchestra, was performed by the Symphonic Orchestra of the University of Bahia, conducted by Piero Bastianelli, and *Maculelê*, for a cappella choir, was sung by Madrigal of the University of Bahia, under the direction of Lindembergue Cardoso. In the United States, he wrote arrangements for the 1992 Grammy world music winner *Brasileiro* of Sergio Mendes, playing with performers such as Jeff Porcaro, Rick Lawson, Marcus Miller, Paul Jackson Jr., Jimmy Johnson, Steve Tavaglione, Greg Phillinganes, Anthony Jackson, and Nathan East. In 1994 he was invited by Lalo Schfrin to arrange a song for the *Couple of Americas Conference*, and he conducted the Quincy Jones Orchestra in Miami during that presidential conference.

As a producer in Brazil, Moura's works have sold a multitude of copies. In Bahia, he produced the album *Feijão com Arroz* of Daniela Mercury, one of the most important recordings of Brazilian music history. He has also with artists such as Caetano Veloso, Gilberto Gil, Gal Costa, Lenine, Ivete Sangalo, and Carlinhos Brown. Currently, Alfredo is concluding a Master's Degree in Jazz Arranging and Composition at the University of Louisville, studying with Professor John La Barbera.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jeremiah Coughlon, *piano*

Student of Dror Biran

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Friday Evening
April 1, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Suite in B-flat Major, HWV 434 — George Frideric Handel (1685-1759)

Symphonic Etudes, Op. 13 — Robert Schumann (1810-1856)

PAUSE

Piano Sonata No. 1 — Carl Vine (b. 1954)

Prelude Op. 32, No. 6 in F minor — Sergei Rachmaninoff (1873-1943)

Prelude Op. 23, No. 2 in B-flat Major — Sergei Rachmaninoff

PROGRAM NOTES

Suite in B-flat Major, HWV 434 — **George Frideric Handel (1685-1759)**

Although the German-born composer Georg Friedrich Handel (1685-1759) was most famous for composing operas and oratorios for large ensembles of instrumentalists and singers, including the well-known *Messiah* oratorio with its "Hallelujah" chorus, he also had a remarkable output of music for solo keyboard. Much of this keyboard music is modeled on the popular Baroque genre of the French dance suite, which is evidence of Handel's masterful incorporation of different European influences into his own unique brand of composition. The *Suite in B-flat*, catalogued as HWV 434 and published in the second volume of his *Suites de Pieces pour le Clavecin* collection, takes a more original structural approach. It begins with a prelude, then continues with an Allegro movement, and concludes with a melodic Air and a set of five variations.

In the written score, the prelude simply appears as an alternation between chords and scalar passages, but a live performance requires an on-the-spot improvisatory interpretation of the music, which was a typical way of approaching pieces in the Baroque era. Through sequences of arpeggios and ornamental figures, the music rises and falls in ways that, despite the rigorous harmonic blueprint, vary greatly from performance to performance.

The second movement is a brisk, cheerful Allegro that provides a rhythmically exciting contrast to the fluid and rubato tempo indications in the prelude. Marked "Sonata" in some editions, this movement is in ABA form; the A section is in B-flat major with melodic interest primarily in the upper range, while the B section focuses on the darker keys of G and D minor and contains melodic material that jumps back and forth between the low and high ranges.

The final movement begins with an eloquent aria-like melody that establishes the thematic and harmonic material to be developed in the subsequent variations. After the main theme, the variations become more elaborate and rhythmically interesting, often with running bass lines or driving, dance-like motives. The final variation offers a florid and triumphant conclusion to this Baroque keyboard suite.

Symphonic Etudes, Op. 13 — **Robert Schumann (1810-1856)**

Robert Schumann (1810-1856) was a German music composer and critic

who lived during the 19th century Romantic era. He had promising potential as a concert pianist until he severely injured his hand, after which he focused his efforts primarily on composition. He taught and eventually married one of Europe's most celebrated female pianists at the time, Clara Schumann (born Clara Wieck), who frequently premiered and performed Robert Schumann's works. The *Symphonic Studies, Op. 13,* was a collection of variations based on a theme written by Baron von Fricken, the guardian of Schumann's ex-fiancée before he married Clara Wieck. These twelve studies, or etudes, explore the wide variety of colors and techniques of which the piano is capable. In some etudes, like numbers 3 and 9, the connection to the beginning melodic theme is questionable, but throughout there are undeniable recurrences of the signature descending C-sharp minor arpeggio that initiates the main theme. Unlike more traditional variation forms, Schumann used the model theme in the *Symphonic Studies* as a launching pad for developing a wide array of expressive elements and characters, as opposed to a strict loyalty to the harmonic and melodic attributes of the theme. By the finale of the set, the beginning theme is actually almost entirely abandoned, and another theme, a melody from German opera composer Heinrich Marschner's *Der Templer und die Jüdin,* is used as the template. These studies demonstrate Schumann's capacity to utilize the keyboard to express an impressive diversity of characters while still retaining the unifying main theme to give the piece a sense of wholeness.

Piano Sonata No. 1 **Carl Vine (b. 1954)**

Beginning as a student of physics, Australian composer Carl Vine (b. 1954) made a name for himself as a musician in Sydney by collaborating with a variety of theater and dance companies. He has written for numerous different genres, including the modern "classical" styles of symphonies and concertos, as well as music for television and film. His *Piano Sonata No. 1,* commissioned for the Sydney Dance Company and written in two movements, incorporates elements of jazz and atonality (rejection of a clear key center), and frequently uses rhythmic syncopation and irregularity. This piece offers a myriad of characters, from jagged brutality and chaos to atmospheric and crystalline lyricism. Beginning softly with the lowest note on the piano, the work gradually and dramatically swells before suddenly receding into a faster and more pointillist section. After many interesting rhythmic devices and a slower, improvisatory-like interlude, the second movement takes off in a relentless sixteenth-note unison line that gradually recedes into another improv-like interlude before revving up again for an exhaustive conclusion.

Prelude Op. 32, No. 6 in F minor — Sergei Rachmaninoff (1873-1943)

Prelude Op. 23, No. 2 in B-flat Major — Sergei Rachmaninoff

Sergei Rachmaninoff (1873-1943) was a prolific Russian composer who produced works in the neo-Romantic tradition. In general, his works are known for their rich chromaticism and passionate melodies. The two collections of piano preludes, Opuses 23 and 32, are comprised of 23 preludes total: one for each major and minor key in the chromatic scale, counting his first prelude, the independent *Prelude in C-sharp minor.* This systematic exploration of the keys in the chromatic scale is a continuation of a tradition started in the 18th century with J.S. Bach's *Well Tempered Clavier,* and adopted by other prominent composers such as Chopin and Shostakovich. The *Prelude Op. 32, No. 6 in F minor* begins with two pointed, growling triplet motives before charging into a tempestuous whirlwind that at first fluctuates around F minor, but then transforms into surprising and unrelated keys such as E-flat minor and E major. This high level of chromaticism is evidence of Rachmaninoff's harmonic development as a composer in his later professional life. By contrast, the *Prelude Op. 23, No. 2 in B-flat Major* is much more harmonically conventional. It is a majestic and technically elaborate piece that shows off Rachmaninoff's propensity for both virtuosic polyphony and intimate melodic writing, especially in the quieter middle section.

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SCHOOL OF MUSIC

presents

Phil Steinmetz, *trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*
Ian Gregory & Cory Zilisch, *trombones*
Joe Murrell, *bass trombone*

Graduate Student Recital

Saturday Afternoon
April 2, 2011
2:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Concertino for Trombone and String Orchestra — Lars - Erik Larsson (1908-1986)
- I. Preludium: Allegro pomposo
- II. Aria: Andante sostenuto
- III. Finale: Allegro giocoso

Concerto Per Trombone Alto ed Archi — Johann Georg Albrechtsberger (1736-1809)
- I. Allegro moderato
- II. Andante
- III. Finale: Allegro moderato

INTERMISSION

Sonata — John Stevens (b. 1951)
- I. Maestoso - Allegro molto
- II. Very slow & freely
- III. Allegro energico

Trois Chansons — Claude Debussy (1862-1918), Arr. Michael Levin
- I. Dieu! Qu'il la fait bon regarder!
- II. Quant j'ai ouy le tabourin
- III. Yver, vous n'estes qu'un villain

William Tell Overture — Gioachino Rossini (1792-1868), Arr. A.P. Taylor

Ian Gregory & Cory Zilisch, *trombones*
Joe Murrell, *bass trombone*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Amy Hutts, *jazz bass*

Student of Tyrone Wheeler

with

Dan Gomby, ***alto saxophone***
Joe Hanna, ***tenor saxophone***
Jon Ellis, ***piano***
Austin Skarshaug, ***drumset***

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
April 3, 2011
2:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Sea Journey	Chick Corea (b. 1941)
Tricotism	Oscar Pettiford (1922-1960)
Povo	Freddie Hubbard (1938-2008) Arr. by Amy Hutts
Goodbye Pork Pie Hat	Charles Mingus (1922-1979)
Well You Needn't	Thelonious Monk (1917-1982) Arr. by Amy Hutts
Alone Together	Arthur Schwartz (1900-1984)
Wind Cries Mary	Jimi Hendrix (1942-1970)
Watergate Blues	Percy Heath (1923-2005)

PROGRAM NOTES

Sea Journey

Chick Corea
(b. 1941)

Sea Journey is a Chick Corea tune that is not played very often. It is characterized by the bass vamp that is heard in the introduction and throughout the rest of the piece as well. I chose to play this for my recital because it is a tune I played when I visited Argentina to perform in the La Plata Jazz Festival. The trip was such an amazing experience for me, and I wanted to acknowledge that by playing this piece for you today.

Tricotism

Oscar Pettiford
(1922-1960)

Tricotism is a tune by bassist Oscar Pettiford. It is unique because the bebop melody is a bass feature and it is in the difficult key of Db. The form is a standard 32 bar AABA form. I selected this tune because it is a kind of rite of passage for jazz bassists and I thought there was no time better to play such a tune than my senior recital.

Povo

Freddie Hubbard
(1938-2008)

Povo is a Freddie Hubbard tune that is distinguished by the funk bass line that can be heard throughout the melody. It is a 24 bar tune that is mainly centered upon C minor. I wanted to play this piece today because it is great to solo over and I enjoyed writing the arrangement.

Goodbye Pork Pie Hat

Charles Mingus
(1922-1979)

Goodbye Pork Pie Hat is a ballad that was written by bassist Charles Mingus. There is a strong blues influence that can be heard in this and many other tunes written by Mingus. I picked this tune for many reasons. Mingus is one of my favorite bassists and I strive to have an aggressive tone much like his. He has been an idol of mine since my middle school band director introduced me to his music. It is largely because of those influences that I have chosen music as my career.

Well You Needn't — **Thelonious Monk (1917-1982)**

My arrangement of *Well You Needn't* is something that I have been playing for quite some time. I chose to do Thelonious Monk's standard with a half-time funk feel instead of the customary swing. Monk was well known for his use of dissonance and chromaticism in his compositions, and this tune is a great example of that.

Alone Together — **Arthur Schwartz (1900-1984)**

Alone Together is a standard with an unconventional form. It is similar to the usual AABA form, however the first two A sections are 14 bars long and the next two sections are 8 bars each, making a 44 bar AABA' form. I have always liked this tune because it can go in so many different and exciting ways during a performance and it is always interesting to hear how it turns out.

Wind Cries Mary — **Jimi Hendrix (1942-1970)**

The Jimi Hendrix tune, *Wind Cries Mary* is something that I have played many times in a number of different settings. Today you will hear it with a blues influence, so it will not sound quite like the original. It lends itself well to the trio setting and the melody sounds great on piano.

Watergate Blues — **Percy Heath (1923-2005)**

Bassist Percy Heath wrote *Watergate Blues* after the infamous Watergate Scandal. It is a typical 12 bar blues with the unique quality of a bass melody. I wanted to choose a few pieces written by bassists with various styles, and this tune seemed to be a great one to end the recital. I also wanted to end with a tune that would allow everyone to solo and have a good time. I hope you enjoy, and thank you for coming to my recital!

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University of Louisville
Margaret Comstock Concert Hall
3 April 2011
3:00 pm

Six German Lieder, Op. 103 (1838) — Ludwig Spohr (1756 -1791)

Edith Davis Tidwell, soprano Dallas Tidwell, clarinet
Joanna Goldstein, piano

Three Moods of Italy (2011) — David McHugh (1941 -)

I. Rome
II. Venice
III. Sicily

Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Joanna Goldstein, piano

Smash (2005) — Jennifer Higdon (1962 -)

Peter McHugh, violin Megumi Ohkubo, cello
Kathleen Karr, flute Dallas Tidwell, clarinet
Joanna Goldstein, piano

Intermission

***Souvenir de Florence* for String Sextet, Op. 70** — Peter Ilyich Tchaikovsky (1840 - 1893)

I. Allegro con spirito
II. Adagio cantabile e con moto
III. Allegretto moderato
IV. Allegro vivace

Peter McHugh, violin Derek Ratzenboeck, violin
Joel Gibbs, viola Meghan Casper, viola
Megumi Ohkubo, cello Alan Ohkubo, cello

Six German Lieder, Op. 103 (1838)

by Ludwig Spohr (b. Brunswick, 5 April, 1784; d. Kassel, 22 October, 1859)

1. "Sei still mein Herz"
2. "Zwiegesang"
3. "Sehnsucht"
4. "Wiegenlied"
5. "Das Heimliche Lied"
6. "Wach Auf!"

Like that of his senior contemporary, Beethoven, Spohr's early music is classical in form, but evolved into the new Romantic style as the nineteenth century progressed. He wrote music in all the major genres of the time, including symphonies, string quartets, violin concertos, songs, and operas. Evidence that the composer would be a natural for romanticism comes from the story of how he courted his wife.

An accomplished violinist, Spohr became concertmaster of the orchestra at the court of Gotha in 1805. There he fell in love with a young harpist, Dorette Scheidler. Spohr wasted no time and composed a *Sonata in C minor* for violin and harp, so he could spend hours rehearsing with her. One evening, he was granted permission from Dorette's mother to take her to the premiere public performance of the work. In their carriage, on the ride home after the concert, Spohr plucked up his courage and asked, "Shall we thus play together for life?" They were married in 1806 and, by all accounts, lived happily until Dorette died prematurely 28 years later at the age of 46.

Op. 103 is Spohr's best-known and most performed set of Lieder.

Three Moods of Italy (2011)

by David McHugh (b. Brooklyn, NY, 29 May, 1941)

IV. Rome
V. Venice
VI. Sicily

David McHugh was born and raised in Brooklyn, New York. (He also happens to be KCCP violinist Peter McHugh's brother.) He earned a bachelor's degree in Music Education at SUNY Fredonia, majoring in piano, and a master's degree in Composition at CUNY Queens. Though his career has focused mostly on music composition, he has worked in many areas including writing, sculpture, architecture, photography, and furniture making. Among his many film scores are those for *Moscow on the River* and *Mystic Pizza*.

In spite of achieving success in his career path, his primary motivation has been to achieve an ever-increasing state of awareness, exploring human consciousness, and the nature of beauty. He believes the journey entails focusing away from the self, to the larger context in which we exist. He lives in Winston Salem, North Carolina, where he raised his three children, and currently heads an MFA Program in Film Composition at the University of North Carolina School of the Arts. He continues to be active in all areas

of work, and can be reached via email at: mchughd@uncsa.edu. He is available for lectures, seminars, film scoring, and commissions, such as this one for KCCP.

The composer says of this work, "One often asks the question, "What does the work mean; what does the artist wish to convey (if anything); what does the □artist want me to experience and feel?" The answer seems to be, "Whatever."It is not my intention to leave the audience in the middle of the ocean with no compass. I wish to explore an idea, emotion and/or place which will offer the audience a foothold in interpreting my work based on what they bring to the performance from their life experiences. My mother was Sicilian, and so my brothers and I were exposed to the aesthetics of Italian culture, starting with food and extending to the feelings of the various regions of Italy experienced via travel. I've chosen three places in Italy that have unique personalities, each different from the other and each represented by its own movement. The first is "Rome," the second "Venice," and the third, "Sicily." It was my intention to capture the spirit of each place and to convey a sense of each. Listeners are free to bring either their imagined impression of each place, or perhaps their experiences of having been there. I do hope you enjoy the work. I also recommend following the concert with an Italian meal."

Smash (2005)

by Jennifer Higdon (b. Brooklyn, NY, 31 December, 1962)

Concert-goers may long for seat belts as they listen to this piece. "Smash" is a quintet arrangement of the composer's "Dash," which was described after a performance in Washington, D.C. as "... speedy, headlong, exhilarating music..." by Joseph McLellan in *The Washington Post*. A writer in *Fanfare Magazine* gives even more detail: "Her 'Dash' is aptly titled, a four-and-a-half minute sprint of scale passages, fast repeated phrases, and rapidly evolving textures. Even when the activity lets up for a breather, a sense of urgency remains -- achieved through the employment of 'off-beat' accents. ... In this exhilarating trio she again demonstrates why she is regarded as one of the most exciting young composers in the U.S."

Higdon herself admits that she came to music rather late for someone who would take it up professionally. She started playing the flute (self-taught) at age 15. She had her first lesson in composition at 21. She has certainly made up for her late start.

Her compositions receive some 200 performances per year. Her numerous awards and grants have been given to her by the Pew Fellowship for the Performing Arts, the National Endowment for the Arts, the Guggenheim Foundation and others. A featured composer in many international festivals, she has also been Composer-in-Residence with the Pittsburgh Symphony Orchestra (2005-06), the Green Bay Symphony Orchestra (2006-07 season), and the Philadelphia Orchestra (2007-08). Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia.

***Souvenir de Florence* for String Sextet, Op. 70 (1892)**

by Peter Ilyich Tchaikovsky (b. Kamsko-Votkinsk, Russia, 7 May, 1840; d. St. Petersburg, 6 November, 1893)

I. Allegro con spirito
II. Adagio cantabile e con moto
III. Allegretto moderato
IV. Allegro vivace

In June 1887, while staying in Borzhom, the Tchaikovsky noted in his diary: "Composed a little (start of a sextet) ... I jotted down sketches for a string sextet, but with little enthusiasm ... I haven't the slightest inclination to work."

But the composer had recently been awarded honorary membership in the Saint Petersburg Chamber Music Society and had promised to compose a piece that he would dedicate to it. The sextet for strings he began so reluctantly eventually became that work. It wasn't until June 1890, Tchaikovsky told his brother, Modest Tchaikovsky, "I began it three days ago and am writing with *difficulty*, not for wont of new ideas, but because of the novelty of the form. One requires six independent yet homogeneous voices. This is unimaginably difficult."

The sextet consumed much of Tchaikovsky's time over the next year and a half. He corresponded with the founder of the Chamber Music Society, Eugen Albrecht, about the potential performers and their level of expertise. He also asked Albrecht's advice about several features of the work:" "I ask you to be frank about pointing out technical shortcomings; in this respect you may make whatever changes you please, because I am sure you have a far better understanding of these matters than I. In particular, there is one place in the *finale* with a six-part fugue. The theme starts with the two violins playing in unison, then the two violas, and then the two cellos. In the second bar the two voices become independent of each other; the *second* steadily becoming more dissonant. The preparation and resolution are absolutely correct. But I am worried that in a fast tempo the whole fugue will sound dissonant. If my fears turn out to be justified I shall change it.

But, I would ask you to study it first; when I arrive in Saint Petersburg you can tell me whether you think it should be abandoned or changed. This sounded awkward on the piano, but I don't know how it will be on string instruments. ... Then, in the third movement I am worried about a three-part fugato (with each part doubled). I cannot decide whether this would be better *detaché* or *legato*. For the present I have left it *detaché*, but if you think this is too crude then leave out the *detaché* only up to the 2nd beat of the second bar of the theme, otherwise play the three notes with a single stroke."

After much more artistic hand-wringing, and several revisions, the first performance took place at a concert of the Saint Petersburg branch of the Russian Musical Society in November, 1892. The musicians of the Saint Petersburg Chamber Music Society finally had a chance to perform it in December, 1892, with Tchaikovsky in attendance.

Program notes by Ursula G. Winston.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Michael Teglasi, *trumpet*

Student of Michael Tunnell

with

Deborah Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
April 3, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Caprice for Trumpet and Piano — Joseph Turrin (b. 1947)

Concerto in D minor — Alessandro Marcello (1684-1750), arr. Ivan Jevtic
- Andante
- Adagio
- Presto

Solus — Stanley Friedman (b. 1951)
- Fanfare

Adagio for Trumpet and Orchestra — Giuseppe Verdi (1813-1901)

INTERMISSION

Sonatine for Trumpet and Piano — Bohuslav Martinu (1890-1959)

Variations on America — Charles Ives (1874-1954), arr. Daniel Dorff

PROGRAM NOTES

Caprice for Trumpet and Piano — **Joseph Turrin (b. 1947)**

Joseph Turrin has enjoyed an exciting career exploring a wide range of musical activities, including composition, orchestration, conducting, performance and teaching. He studied composition at the Eastman School of Music as well as the Manhattan School of Music and currently serves as professor of Composition at the Hartt School of Music in Connecticut. His pieces have been played in countries all over the world including the United States, Europe and Asia.

The *Caprice for Trumpet and Piano* was composed in 1972 for cornet player Derek Smith, and its premiere performance was heard in 1973. Coincidently, the piece was first recorded twenty-eight years later in 2001 by Derek's son Phillip Smith, current principal trumpet of the New York Philharmonic, with the composer at the piano. Caprice, short for Capriccio, refers to a composition that is lively and written in a free irregular form. Staying true to the composition's title, it begins with a fast tempo and driving piano chords. The trumpet enters in the second measure with the energetic opening theme of the piece. In contrast to the fast and upbeat first theme, the slower second theme is marked expressivo and is much more eloquent and relaxed, displaying the lyrical qualities of the trumpet. These two contrasting themes are altered throughout the piece with the energetic fast theme winning out and driving the piece to its exciting conclusion.

Concerto in D minor — **Alessandro Marcello (1684-1750)**

Alessandro Marcello was the son of a rich nobleman in Venice who excelled in many areas including poetry, painting, philosophy, mathematics, violin and composition. He often composed using the alias Eterio Stinfalico, which according to groves article, was the name given to him by the Accademia degli Animosi, a long established Arcadian colony in Venice. He composed in many genres including cantatas, concertos, arias, canzonets, and violin sonatas. Along with his academic achievements, Alessandro Marcello also played a big role in Venetian Government during his lifetime.

The *Concerto in D minor* by Alessandro Marcello is undoubtedly his best-known work. Falsely attributed first to Antonio Vivaldi, and then to his brother Benedetto Marcello, the exact date of this composition is not known. The piece was transcribed by Johann Sebastian Bach for the harpsichord (BWV 947) and published in an anthology around the year 1717, a testa-

ment to the overall quality of this work. The piece was first adapted for trumpet by the famous French trumpeter Maurice André, who is largely responsible for the development and growth of the piccolo trumpet as a serious instrument not only in a solo setting but in the orchestra as well.

The first movement is marked Andante, which literally translates to "going" in English, and implies a walking tempo that is slow but not too slow. The piece begins with the orchestra, and the trumpet enters with a very flowing musical line. The use of stepwise progressions with highly arpeggiated melodic lines, characteristic of this style, occurs often in the first movement. The second movement in contrast to the first is marked Adagio, which translates to "at ease" and musically indicates a slow tempo. Here the lyrical ability of Marcello as a composer shines, using sparse accompaniment, providing room for the performer to ornament and improvise, which was common practice in the Baroque style. The third movement is marked Presto, which implies a fast tempo. Like the first movement, many stepwise progressions and highly arpeggiated melodic lines are used. The composer also makes use of hemiolas, to add to the overall dance-ability of the closing movement.

Solus **Stanley Friedman (b. 1951)**

Stanley Friedman is one of the most active composers of Brass music today. His music has been played by New Zealand Symphony, l'Ensemble Intercontemporain in Paris, the Los Angeles Philharmonic Chamber Music Society, and the Memphis Symphony. Having been a performer himself, Friedman has enjoyed tenures with the New Zealand Symphony, The Los Angeles Philharmonic, the Hong Kong Philharmonic and the Israel Philharmonic. He earned his DMA in composition at the Eastman School of Music in Rochester, NY.

Solus was composed in 1975 and premiered by Stanley Friedman that same year at the Eastman School of Music. The piece is dedicated to Sidney Mear who was Stanley Friedman's trumpet professor at the Eastman School of Music. It was an ITG award winner and is one of the most played pieces in the 20th century repetoire, in Europe as well as America. The fourth movement is entitled Fanfare and uses many extended techniques for the trumpet such as slide glissandi, pedal tones, tremolos, and what the composer refers to as an open-tubing technique. The open-tubing technique is accomplished by removing the second valve slide from the trumpet. This produces "false tones" and creates a timbre similar to that of the baroque cornetto. The composer switches between false tones and actual tones often in the fourth movement, and it makes for a unique spin on a trumpet fanfare.

Adagio for Trumpet and Orchestra **Giuseppe Verdi (1813-1901)**

Guiseppe Verdi was one of the most beloved composers of Italian Opera in the 19th century. Before attaining this status, he held the meager position of maestro di musica for the local Philharmonic society in his hometown of Busseto, in Northern Italy. Verdi held this position for three years (1836-1839), directing as well as composing for the ensemble. In his later years, after he had achieved his fame, Verdi destroyed all the pieces he composed while in Busseto, using only the pieces he favored in his later operas.

One of the works that survived the purge by Verdi was his *Adagio for Trumpet and Orchestra.* The manuscript was found in the house of Verdi's father-in-law in August of 1996. The manuscript then found its way to the Bad Säckingen Trumpet Museum in Germany, and received its German premiere on February 1, 1997, with Joseph Polyak counducting the Bad Säkingen Orchestral Society, and Edward H. Tarr as soloist.

The piece was written for trumpet in D, an instrument that does not resemble the modern day trumpet in D. Instead, the trumpet specified here would have been pitched one octave lower and its sound would more closely resemble that of a modern day horn or trombone. There are programs that remain from Verdi's time in Busseto with the name Pietro Garbi playing the "Tromba delle Chiavi", which literally translates to "trumpet of the keys" or keyed trumpet. The keyed trumpet was championed years earlier by Anton Weidinger, one of the famous court trumpeters from Esterházy in present day Hungary. It was significant for its time because of its ability to play the full chromatic scale and produce pitches outside of the harmonic series. It would make sense that this would have been the instrument used for this piece because of the chromaticism found in the melodic line.

The *Adagio for Trumpet and Orchestra* is a very straightforward piece, written in the key of D major. It is characterized by its vocal sound, and is a precursor to the style, which Verdi would later employ in his operas. While the tempo is slow, the melody is playful and energetic, and is a great demonstration of the Italian Bel Canto style.

Sonatine for Trumpet and Piano **Bohuslav Martinu (1890-1959)**

Bohuslav Martinu is regarded as one of the most significant Czech composers of the 20th century behind Leoš Janáček. He was a well-versed composer, writing for nearly every genre during his career. Martinu was born in the small town of Polička in Bohemia which is the region now referred to as

the Czech Republic. He began taking violin lesson at the age of 7, and gave his first performance as a soloist at the age of 15. Martinu studied at the Prague Conservatory from 1909-1910 but was expelled from the school due to his poor attendance and academic record. Later he enjoyed a brief stint with the Czech Philharmonic as violinist. In 1923, he traveled to Paris and was heavily influenced by the music of Les Six, Igor Stravinsky and Jazz. Due to the Nazi invasion of Czechoslovakia, Martinu sought out refuge first in France and later moved to the United States. In his later years he would return to Europe, but he would never again live in Czechoslovakia.

The *Sonatine for Trumpet and Piano* was composed in 1956 while Martinu was living in New York. During this time, he also composed a violin sonata, two sonatinas for clarinet as well as making the finishing touches to his fourth piano concerto. A Sonatine literally means a small sonata, and it describes a piece that is in sonata form, but is shorter and lighter in style. The *Sonatine for trumpet and piano* is no exception. The piece is like a miniature sonata for trumpet with three parts and a chorale-like ending. While no key signature is specified, there is a strong tendency toward the key of F throughout. The piece starts out with piano, in a tempo marked "allegro moderato," which translates to "moderately fast". The first section of the piece requires a very light and crisp articulation, which demonstrates the French influence on Martinu. It is also very rhythmic and highly syncopated. The next section of the piece is characterized by its use of a straight mute, grace notes and flutter tongue, a technique used often in the modern trumpet repertoire. The third section of the piece is very much like the first, but it is more playful and chromatic. A slower tempo and the use of slower melodic and harmonic rhythms, marks the end of the piece with a choral-like setting.

Variations on America

Charles Ives
(1874-1954)

Charles Ives was born in 1874 in Danbury, Connecticut. His father was a respected bandmaster in the Union Army during the Civil War and taught his son to play the drum, cornet, violin and piano. By the age of 14, Ives was a salaried church organist and around the same time, he began to compose simple marches and tunes. He received his formal education at Yale, and struggled in all but his music courses. In 1898, he moved to New York and shortly thereafter formed an insurance business with a partner. He composed only for himself and did not pursue it as a career. The majority of his music was not to be performed until after his death. He was well ahead of his time, using atonality, polytonality, micro-tones, multiple cross-rhythms and tone clusters in his music.

Ives composed the *Variations on America* in 1891 when he was 17 years old.

The piece was originally composed for organ, and is the earliest known example of polytonality. William Schuman orchestrated the *Variations on America* in 1949, and later in 1964 William E. Rhoads arranged it for wind band. The piece consists of five variations, and between each variation, the original tune is re-harmonized. This edition is arranged by Daniel Dorff, who is the vice president of the Publishing for Theodore Presser Company, as well as a composer. The trumpet part is edited by David Bilger, who is current principal trumpet of the Philadelphia orchestra.

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Cory Zilisch, *trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*
Jennifer Pope, *horn*
Bryen Warfield, *tuba*

Student Recital

Sunday Evening
April 3, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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The use of recording devices and flash photography is strictly prohibited.
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TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Fantasie in A minor — Georg Philipp Telemann (1681-1767)

I. A tempo guisto
II. Presto
III. Moderato

Sonata for Trombone and Piano — Eric Ewazen (b. 1954)

I. Allegro Maestoso
II. Adagio
III. Allegro Giocoso

Jessica Dorman, *piano*

INTERMISSION

Deux Danses — Jean-Michel Defaye (b. 1932)

I. Danse Sacree
II. Danse Profane

Jessica Dorman, *piano*

Triangles — John Stevens (b. 1951)

Jennifer Pope, *horn*
Bryen Warfield, *tuba*

UNIVERSITY OF
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presents

John Arstingstall,
jazz guitar

Student of Craig Wagner

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
April 4, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PERSONNEL

Ryan Sanders, *alto & soprano saxophone*
Chris Clark, *tenor saxophone*
Russel Zimmer, *trumpet & effects*
Noah Barker, *piano*
Luke McIntosh & Stacey Nash, *bass*
Will Fisher, *drums*

PROGRAM

My Ideal	Newell Chase, Richard Whiting & Leo Robin (1904-1955)(1891-1938)(1900-1984)
The Zenith	John Arstingstall (b. 1983)
Theme from Symphony No. 4, Op. 98 Allegro non troppo	Johannes Brahms (1833-1897) Arr. John Arstingstall
Almost Tea	Joshua Davis
Night Sky	Tim Miller (b. 1979)
Inner Urge	Joe Henderson (1937-2001) Arr. Bill Charlap
The Space in Between	Janek Gwizdala (b.1978)

PROGRAM NOTES

My Ideal — **Newell Chase, Richard Whiting & Leo Robin (1904-1955)(1891-1938)(1900-1984)**

This song was written for the 1930 Paramount Pictures film *The Playboy of Paris,* starring Maurice Chevalier. My introduction to this standard was John Coltrane's 1958 recording of it on *The Stardust Sessions.* He plays it as a ballad with a 16-measure form. I like to play it at a medium tempo and extend the form to 32 measures, slowing down the harmonic rhythm. I feel that this gives the melody more room to breath and creates a better listening experience for the audience. The lyrics that Leo Robin wrote are short and simple but do such a great job of describing how we all have felt at one point or another in our lives.

Will I ever find the girl in my mind?
The girl who is my ideal
Maybe she's a dream and yet she might be
Just around the corner looking for me

Will I recognize the light in her eyes?
That no other eyes reveal
Or will I pass her by and never even know
That she is my ideal

The Zenith — **John Arstingstall (b. 1983)**

I wrote this piece in the months before I started my first semester of graduate school. During this time I was beginning to immerse myself in modern jazz. I transcribed and studied compositions of modern jazz guitarists such as Adam Rogers, Jonathan Kreisberg, and Kurt Rosenwinkel. This piece is the culmination of what I was able to absorb. The use of augmented harmony and the soprano saxophone give this piece an exotic sound.

***Theme from* Symphony No. 4, Op. 98**
Allegro non troppo — **Johannes Brahms (1833-1897)**
Arr. John Arstingstall

Over the past couple of years I have become very interested in the development of Western art music (a.k.a. "Classical" music). Studying and

listening to the works of composers such as Bach, Beethoven, Brahms, and Debussy has given me a greater appreciation for the music that is being created today. Upon listening to Brahms' four symphonies I instantly fell in love with the first movement of *Symphony No. 4*. It has a sense of mystery and adventure that makes me feel like a kid again every time I listen to it. This is an arrangement of the first theme of this movement. I tried to stay true to the original, but I did take some rhythmic liberties with the melody.

Almost Tea — **Joshua Davis**

Davis is a bassist and composer who is currently the director of Jazz Studies at Susquehanna University in Selinsgrove, Pennsylvania. His output consists of original compositions that explore odd meters, atonal melodies, and various textures and also arrangements of modern pop tunes. This piece is from his 2009 album titled *Known Garden*. It is minimalistic in its repetitive bass line, unison melody, and lack of harmony from the piano or guitar. Once the solo section begins, the piano presents a vague harmonic structure, allowing the soloist to take artistic liberties with their improvisation.

Night Sky — **Tim Miller**
(b. 1979)

Tim Miller is a guitarist and composer who lives in Boston and teaches at Berklee College of Music. His playing and writing have been a major influence on me recently. He has developed a style that is uniquely his, and he always seems to be pushing boundaries. This is a piece for solo guitar from his 2008 album *Trio: Vol. 2*. Its largely tonal harmony and flowing melody give this piece a sentimental quality.

Inner Urge — **Joe Henderson**
(1937-2001)
Arr. Bill Charlap

The original recording of this jazz standard is from Joe Henderson's album *Inner Urge*, released in 1964 on the Blue Note record label. It has become a favorite of jazz musicians because of its unique melody, harmonic content and form. It is a modal jazz tune that explores the sound of the Lydian mode. The arrangement you will hear today is from the The Blue Note 7's 2009 release *Mosaic*. Charlap's clever arrangement replaces the original Lydian

chords with Sus chords, utilizes rhythmic displacement, and includes an interlude that returns as a vital element at the end.

The Space in Between

Janek Gwizdala
(b.1978)

Gwizdala is an English bassist who currently lives and works in New York City. He blends elements of modern jazz, rock, hip-hop, and electronica, creating a sound that is relevant and accessible to today's audience. His music is highly groove-oriented and consists of simple harmonies and melodies. This piece is from his latest album *The Space in Between* released in the fall of 2010.

Upcoming Events at the School of Music

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Tuesday, April 5 7:00 p.m. (Bird Recital Hall)
University Cello Studio

Tuesday, April 5 - 8:00 p.m. (Comstock Concert Hall)
University Jazz Ensemble I

Wednesday, April 6 - 8:00 p.m. (Comstock Concert Hall)
University Student Composers present a concert of premieres.

Thursday, April 7 - 7:00 p.m. (Bird Recital Hall)
University Electronic & Computer Music - with guest artists Keir Neuringer, saxophone & composer, & Margaret Lancaster, flute, performing music by Krzysztof Wolek, John Ritz, Kaija Saariaho, & Keir Neuringer.

Thursday, April 7 - 8:00 p.m. (Comstock Concert Hall)
University Jazz Ensemble II

Sunday, April 10 - 7:00 p.m. (Bird Recital Hall)
University Flute Ensemble

Sunday, April 10 - 7:30 p.m. (Comstock Concert Hall)
University Choirs

Monday, April 11 - 7:00 p.m. (Bird Recital Hall)
University Faculty Jazz Ensemble

Wednesday, April 13 - 7:00 p.m. (Bird Recital Hall)
University Brazilian Jazz Ensemble

Thursday, April 14 - 7:00 p.m. (Bird Recital Hall)
University Student Composers present Electronic & Computer Music

Thursday, April 14 - 8:00 p.m. (Comstock Concert Hall)
University Concert Band with University Choir

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Haley De Witt, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Junior Recital

Monday Evening
April 4, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Music For a While — Henry Purcell (1658/9-1695)

Spring — Ned Rorem (b. 1923)

Will There Really Be A Morning — Richard Hundley (b. 1931)

In dem Schatten meiner Locken
Auch kleine Dinge
Du denkst mit einem Fädchen — Hugo Wolf (1860-1903)

from *Cinq Mélodies de Venise* — Gabriel Fauré (1845-1924)
- II. Green
- III. En Sourdine

I Hate Music! A Cycle of Five Kid Songs — Leonard Bernstein (1918-1990)
- I. My Name is Barbara
- II. Jupiter has Seven Moons
- III. I Hate Music!
- IV. A Big Indian and a Little Indian
- V. I'm a Person Too

from *I Capuleti e i Montecchi* — Vincenzo Bellini (1801-1835)
- Oh! Quante volte

Texts & Translations

In dem Schatten meiner Locken - Translated by Paul Heyse after an anonymous Spanish poet

In dem Schatten meiner Locken
Schlief mir mein Geliebter ein.
Weck ich ihn nun auf? - Ach nein!

Sorglich strählt ich meine krausen
Locken täglich in der Frühe,
Doch umsonst ist meine Mühe,
weil die Winde sie zerzausen.

Lockenschatten, Windessausen
Schläferten den Liebsten ein.
Weck ich ihn nun auf? - Ach nein!

Hören muß ich, wie ihn gräme,
Daß er schmachtet schon so lange,
Daß ihm Leben geb' und nehme
Diese meine braune Wange,
Und er nennt mich eine Schlange,
Und doch schlief er bei mir ein.
Weck ich ihn nun auf? - Ach nein!

In the shadows of my tresses
My beloved has fallen asleep
Shall I awaken him now? Ah, no!

Carefully I comb my ruffled
tresses early every day
But for nothing is my trouble
for the wind ruffles them again

The shadows of my tresses, the whispering wind
Have lulled my dear to sleep
Shall I awaken him now? Ah, no!

I must listen to him complain
that he pines for me so long
That life is given and taken away from him
By this, my brown cheek
And he calls me a snake
yet he sleeps by my side
Shall I awaken him now? Ah, no!

Auch kleine Dinge - Translated by Paul Heyse after an Italian folk song

Auch kleine Dinge können uns entzücken,
Auch kleine Dinge können teuer sein.
Bedenkt, wie gern wir uns mit Perlen schmücken;
Sie werden schwer bezahlt und sind nur klein.
Bedenkt, wie klein ist die Olivenfrucht,
Und wird um ihre Güte doch gesucht.
Denkt an die Rose nur, wie klein sie ist,
Und duftet doch so lieblich, wie ihr wißt.

Even little things can delight us,
Even little things can be precious.
Think how we gladly adorn ourselves with pearls;
They are heavily paid for, and yet are small.
Think how small is the olive's fruit,
And is nevertheless sought for its virtue.
Think only on the rose, how small it is,
And yet, smells so sweet, as you know.

Du denkst mit einem Fädchen - Translated by Paul Heyse (1830-1914) after an Italian folk song

Du denkst mit einem Fädchen mich zu fangen,
Mit einem Blick schon mich verliebt zu machen?
Ich fing schon Andre, die sich höher schwangen;
Du darfst mir ja nicht trau'n, siehst du mich lachen.
Schon Andre fing ich, glaub' es sicherlich.
Ich bin verliebt, doch eben nicht in dich.

You think that with a tiny string you can catch me,
With one glance you can make me fall in love?
I've caught others already who soared higher;
You must not trust me when you see me laugh.
I've caught others already, believe you me.
I am in love, but just not with you.

Green - Text by Paul Verlaine

Voici des fruits, des fleurs,
des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains
Et qu'à vos yeux si beaux l'humble
présent soit doux.
J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.
Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Here are some fruits, some flowers,
some leaves and some branches
And then here my heart, which beats for you
Do not rip it with your two white hands
And may the humble present be sweet
in your beautiful eyes
I arrive all covered in dew
Which the morning wind blows to freeze my forehead
Suffer my fatigue as I rest at your feet
Dreaming of dear moments that will refresh
On your young breast allow my head to rest
Still ringing in your last kisses
Let it calm itself after the good storm
And let me sleep a little since you are resting

En Sourdine - Text by Paul Verlaine (1844-1896)

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Mélons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient, à tes pieds, rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera
Voix de notre désespoir,
Le rossignol chantera.

Calm in the half day
That the high branches make,
Let us soak well our love
In this silence profound.

Mix our souls, our hearts
And our ecstatic senses,
Among the vague langours
Of the pines and bushes.

Close your eyes halfway
Cross your arms on your breast,
And from your sleeping heart
Chase away forever all pains.

Let us persuade ourselves
To the breeze, soothing and gentle
That blows at your feet, to ride
the waves of brown lawns.

And when, solemnly, the evening
From the black oaks falls
Voice of our despair,
The nightingale will sing.

In this scene of Bellini's opera *I Capuleti e i Montecchi,* based on *Romeo and Juliet,* Giulietta (Juliet) finds herself standing alone in her wedding dress. Romeo is nowhere to be found. She cries out for him, but it is in vain.

Libretto by Felice Romani (1788-1865)

Eccomi in lieta vesta...
Eccomi adorna come vittima all'ara.
Oh! Almen' potessi qual vittima cader
dell'ara al piede!
O nuziali tede, abborrite così fatali,
siate, ah, siate per me faci ferali.
Ardo... una vampa,
una foco tutta mi strugge.
Un refrigerio ai venti io chiedo invano.
Ove sei tu, Romeo?
In qual terra t'aggiri?
Dove, dove inviarti i miei sospiri?

Oh, quante volte, oh quante
ti chiedo al ciel piangendo!
Con quale ardor t'attendo,
e inganno il mio desir!
Raggio del tuo sembiante
ah! parmi il brillar del giorno
ah! l'aura che spira intorno
mi sembra un tuo sospir.

Here am I, grandly dressed...
Here I am adorned like a victim at the altar.
Oh! I could fall like a victim
at the foot of the altar!
Oh german nuptials, so abhored, so fatal,
are, ah, are for me feral torches.
I burn... a blaze,
a fire destroys all of me.
For cool winds I call in vain.
Where are you Romeo?
In what land do you roam?
Where, where shall I send my sighs?

Oh, how many times, how many
I call you, towards the sky, weeping!
With such ardor for you I wait,
and delude my desire!
The presence of your face
ah! to me is the light of day
ah! the wind that blows around
seems to me like your sigh.

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University Jazz Ensemble I

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University Student Composers present a concert of premieres.

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University Electronic & Computer Music - with guest artists Keir Neuringer, saxophone & composer, & Margaret Lancaster, flute, performing music by Krzysztof Wolek, John Ritz, Kaija Saariaho, & Keir Neuringer.

Thursday, April 7 - 8:00 p.m. (Comstock Concert Hall)
University Jazz Ensemble II

Sunday, April 10 - 3:00 p.m. (Comstock Concert Hall) *Admission Charge*
Chamber Music Society: Trio Con Brio Copenhagen - Pre-concert lecture at 2:00 p.m. in Music Building room 125. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 admission at the door for non-subscribers and $5 for students. Call 502.852.6907 for subscription information.

Sunday, April 10 - 7:00 p.m. (Bird Recital Hall)
University Flute Ensemble

Sunday, April 10 - 7:30 p.m. (Comstock Concert Hall)
University Choirs

Monday, April 11 - 7:00 p.m. (Bird Recital Hall)
University Faculty Jazz Ensemble

Wednesday, April 13 - 7:00 p.m. (Bird Recital Hall)
University Brazilian Jazz Ensemble

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Michael Tunnell,
solo corno da caccia

with

Jack Ashworth, *organ & harsichord*
Patrick Bonczyk, *countertenor*
Bruce Heim, *corno da caccia*
Kathy Karr, *flute*
Jennifer Potochnic, *oboe d`amore*
Mathew Karr, *bassoon*
J. Patrick Rafferty, *violin*
Jane Halliday, *violin*
Michael Hill, *viola*
Byron Farrar, *cello*

Monday Evening
April 4, 2011
7:00 p.m.
St Francis of Assisi Catholic Church

PROGRAM

Concerto in D — Georg Philipp Telemann (1681-1767)
Vivace
Largo
Allegro

Concerto in D — Karl Heinrich Graun (ca. 1703-1759)
Adagio
Allegro
Largo
Menuet

Concerto in E-flat — Schultz (1st half 18th century)
Allegro
Adagio
Allegro

Concerto in F — Johann Friedrich Fasch (1688-1758)
Allegro
Andante
Allegro

Recitative, Così fa chiaroleni — Antonio Lucio Vivaldi (1678-1741)
Aria, Luce placida
from *Cantata, Qual in pioggia dorata I dolci rai (RV 656)*

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Ensemble I

Directed by John La Barbera

Tuesday Evening
April 5, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE I PERSONNEL

SAXOPHONES

Ryan L Sanders	Cumming, GA
Samir Kambarov	Rostov-On-Don, Russia
Jonathan Hogan	Cincinnati, OH
Chris Clark	Charleston, WV
Shane Porter	Miskayuna, NY

TRUMPETS

Russell Zimmer	San Jose, CA
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Daniel Fieselman	West Monroe, LA

TROMBONES

Mike Smith	La Grange, KY
Terry Turner	New Albany, IN
Tim Doyle	Muskegon, MI
James Clark	Smithville, KY

RHYTHM

John Arstingstall, *guitar*	Covington, KY
Noah Barker, *piano*	Jeffersonville, NY
Amy Hutts, *bass*	Terre Haute, IN
Austin Skarshaug, *drums*	Ames, IA

PROGRAM

Ain't Nothin' New	Thad Jones (1923-1986) Arr. John Fedchock
Bye Bye Blackbird	Ray Henderson (1896-1970) Arr. Christopher Clark
Dauphin Dance	Herbie Hancock (b. 1940) Arr. Bob Mintzer
Lament	J. J. Johnson (1924-2001) Arr. Mike Tomaro
Once Around	Thad Jones
Post	Frank Mantooth (1947-2004)
Second Race	Thad Jones
Just Kidding	Eliane Elias (b. 1960) Arr. Bob Brookmeyer

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Stacey Nash, *jazz bass*

Student of Chris Fitzgerald

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
April 6, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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Thank you.

PERSONNEL

Ryan Sanders, *alto saxophone*
Jonathan Hogan, *tenor saxophone*
Russell Zimmer, *trumpet*
John Arstingstall, *guitar*
Noah Barker, *Piano*
Zack Kennedy, *drums*

PROGRAM

Speedball	Lee Morgan (1938-1972)
Windows	Chick Corea (b. 1941)
Words	Tim Miller (b. 1979)
In Your Own Sweet Way	Dave Brubeck (b. 1920)
Bright Size Life	Pat Metheny (b. 1954)
Criss-Cross	Thelonious Monk (1917-1982) arr. by Stacey Nash
Gratitude	Stacey Nash
Joy	Stacey Nash

PROGRAM NOTES

Speedball — **Lee Morgan (1938-1972)**

Lee Morgan wrote *Speedball* for his album entitled *The Gigolo*, released on Blue Note records in 1965. *Speedball* is a twelve-bar blues in Db with an eight-measure interlude. The version that captured my imagination is the twelve-minute version that Morgan recorded live at the Lighthouse in 1970. The melody is angular, with harmonies for the horns interspersed throughout.

Windows — **Chick Corea (b. 1941)**

I have loved this tune since the first time I heard it. *Windows* is a jazz waltz from the Blue Note album, *Now He Sings, Now He Sobs*, released in March of 1968. Hubert Laws did the first recording on his album *Law's Cause*. The song is impressionistic in its lyricism. The original musicians (Chick Corea, Miroslav Vitous, and Roy Haynes) recorded the album in March of 1968, and it was Corea's first album as a leader. He revealed sides of himself as a composer that were unknown, and this album is considered historically significant because of the revelation of Corea's lyrical impressionistic side. Up to this point, Corea's recordings showcased his skills as a hard bop and Latin-influenced pianist.

Words — **Tim Miller (b. 1979)**

Words is a modal tune included on Miller's first album, *With the Distance*. Currently an Associate Professor at Berklee College of Music in Boston, a guitarist and composer, Miller's creativity has been compared to Keith Jarrett, Allan Holdsworth, and Pat Metheny. *Guitar Player Magazine* describes Miller's playing as "...pure melody consciousness... [with] remarkable control, a breathy, violiny tone [and] bell-like consistency." This tune caught my attention with its simplicity and its thick chordal structure. It establishes a contemplative mood that transcends words.

In Your Own Sweet Way — ***Dave Brubeck* (b. 1920)**

In Your Own Sweet Way is a beautiful ballad penned by Brubeck as a type of dare. In 1953, after a stint of one-nighters, Desmond and Brubeck decided

that they needed to come up with some original tunes. Inspired by the challenge, Brubeck wrote *In Your Own Sweet Way* in less than thirty minutes. Many jazz luminaries, including Miles Davis, Bill Evans, and Keith Jarrett, have recorded *In Your Own Sweet Way.*

Bright Size Life — **Pat Metheny (b. 1954)**

Bright Size Life was originally recorded on the album of the same name and released in 1976. The trio on this album consists of Pat Metheny on guitar, Jaco Pastorius on bass, and Bob Moses on drums. I love the tune because it exemplifies joy and happiness. The chord structure is simpler than many jazz standards and the key center of G has an open spaciousness to it. It reminds me of a summer morning when the sun has just risen above the horizon and everything is visible, but there is still a hint of the morning mist.

Joy — **Stacey Nash (b. 1970)**

Joy was written soon after *Gratitude. Joy* is a medium tempo jazz waltz in the key of Bb major. For some reason, when I hear this tune, I think of smiling elephants in mini-skirts playing in a field of poppies. They are dancing, happy, and full of energy, enjoying their time together. I hope that you imagine the things that bring you joy as you hear this song.

Gratitude — **Stacey Nash**

I had a music minister who was prolific composer, and he encouraged me to write my own songs. This was the first song that I had ever written. *Gratitude* is a bossa nova ballad in C minor. The harmonies in the horn lines are inspired by Wayne Shorter's compositions from the mid-1960's. This song is dedicated to every person that has helped me in my life's journey.

Criss-Cross — **Thelonious Monk (1917-1982) arr. by Stacey Nash**

The first version of *Criss-Cross* that I had ever heard was Kenny Kirkland's self-titled album. Originally released in 1951, and then re-released on Monk's album *Criss-Cross* in 1962, the tune has an eight-bar A section with an unusual 6-bar B section. The melody is triplet-based and somewhat chromatic, with

movement down in half-steps in the second phrase of each melodic statement. This arrangement of *Criss-Cross* includes urban and Latin rhythms.

Special Thanks:

Thank you to all of my professors for their tireless dedication and genuine compassion. Their contribution to my success cannot be overestimated. I could not have come this far without your help. Thank you.

I especially want to thank my jazz bass professor, Mr. Chris Fitzgerald, for his extraordinary patience, constant encouragement, and generous spirit. I am blessed to have had the opportunity to study with a man of such wisdom, insight, kindness and enthusiasm. Thank you for all that you have done to help me reach this point in my life.

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University Student Composers

Wednesday Evening
April 6, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

南风 (2011)
(The Southern Breeze)
Rene Orth
(b. 1985)

Bethany Stiles, *mezzo soprano*
Felix Borges, *cello*
Lydia Falconnier, *harp*

Taampaladu (2010)
Nicholas Volpert
(b. 1992)

Alex Moore, *violin*
Jared Latta, *cello*

Jaephoolery (2010)
Jaephus N. Craig
(b. 1987)

Ryan Olexa, *soprano saxophone* Nick Burke, *alto saxophone*
Josh Warren, *tenor saxophone* Cambron Little, *baritone saxophone*

Packed Like Sordinos (2010) — Benjamin Heckel (b. 1990)

Bradley Curtin & Gabe Wartman, *trumpets*
Elizabeth Metzger, *horn* Brandon Etienne, *trombone*
Bryen Warfield, *tuba*

Agua Marina *(Aqua Marine)* (2010-11) — Adriana Guzmán (b. 1977)

I. Mar Adentro *(Deep in the Sea)*
II. Azul *(Blue)*
III. Infinito *(Infinity)*

Lydia Cepeda, *soprano*
Gyuli Kambarova, *piano*

Recordare Tuae Fidelitatis (2011) — Rene Orth

Sopranos
Jessica Banet
Lauren Dillman
Ginny Lou Henley
Rachel Hobbs
Emily Howes
Samantha Lilly
Kelly White

Altos
Sarah Barker
Kristin Hale
Claire Mosely
Carlie Schoner
Bethany Stiles
Amber Whitacre

Ruthanne Fulton, *conductor*

PROGRAM NOTES

(written by the composers)

南风 (2011)
(The Southern Breeze)

Rene Orth
(b. 1985)

Recently, China has been thrust into the media spotlight with international concern over human rights. The issues at hand include imprisonment of the most recent Nobel Peace Prize winner, the one-child policy, the blocking of Facebook/YouTube/BBC, and the intolerance of differing practices of faith such as Falun-Gong, Islam, and Christianity. Though the government claims that religious freedom exists, churches and their members must be state-registered, and the practice of house churches is illegal.

The text for this piece is taken with permission from *The Heavenly Man*, a story of a modern day apostle Paul in China named Brother Yun. Imprisoned and tortured multiple times for his faith, his story is both inspiring and challenging, especially to the free and comfortable Western citizen. During his second imprisonment, Brother Yun used this poem to encourage his cellmates and fellow prisoners. It is my hope that through setting this same text, the piece might serve to provide encouragement to any of us who are physically free but feel internally caged.

Text:
北风吹来, 男风兴起, 事事都有神旨意
北风虽冷, 不能长久, 不久南风就要起;
忍耐等待, 忍耐等待, 事事都有主时候;
到了时候, 到了时候, 丰满恩典为你留;
忧愁的心啊! 不要叹息, 你的事情, 主知道;
倘若不是天父许的, 谁能把你怎样呢?

Translation:
The north wind blows, but the southern breeze will arise.
In everything God's will is done.
The north wind is bitterly cold but it will not last long,
soon the warm southern breeze will arise.
Be patient and wait, be patient and wait,
the Lord will make everything beautiful in his time.
When the time has come, when the time has come,
abundant grace will overflow to you.
You who are burdened with sorrow, don't sigh any longer,
the Lord will undertake for you.
If the Heavenly Father does not permit it,
who can do anything to you?

- taken from The Heavenly Man by Paul Hattaway

Taampaladu (2010)

Nicholas Volpert
(b. 1992)

This piece is loosely inspired by singing and monophonic chanting. There's a lot of repetition and long tones used to this end.

Jaephoolery (2010)

Jaephus N. Craig
(b. 1987)

Jaephoolery is heavily inspired by jazz, as I am a huge fan of the genre. My study of the ensemble that is the saxophone quartet infused with my love for jazzy sonorities and my silly persona is this piece. Part of the tomfoolery is the interval of the minor 3rd, which can have a singsong quality when sounded again and again. At times, the baritone is seemingly mocked by the other saxophones that are using that interval. The baritone's vicious replies intend to make the others stop. Other features include the persistent near-shifts to compound meter that eventually result in an actual meter shift from 4/4 to 6/8. I fully expect this to be a fun play for the performers and an amusing listen for the audience.

Packed Like Sordinos (2010)

Benjamin Heckel
(b. 1990)

Packed Like Sordinos is the first of three projected movements for my brass quintet, *Brass Buffet*. The title is a silly (and ungrammatical) reference to the Italian word for mute, sordino. The first section, marked "Jittery," introduces a dance-like rhythm with the trumpets, before exploring other material. The dance-like feel continues to permeate the section, which reaches a crescendo before quieting and slowing into the next section. The trombone leads this swung middle section, and then the music returns to material from the "Jittery" section, albeit rearranged. The initial trumpet dance motive returns with greater importance here, leading to a large statement of it with all instruments finally unmated. As the mutes are replaced, the texture begins to thin again, carried on the dance motive, until the tuba has the last word.

This is arguably my least narrative-driven piece thus far, although if I were to give the piece an alternative title, it might be "The Vermin Come Out to Play."

Agua Marina *(Aqua Marine)* (2010-11)

Adriana Guzmán
(b. 1977)

Some souls come to us for just a short time. In their eyes we perceive the awareness and experience of a life beyond this reality. They bring not only the promise of such life, but also the remembrance. They remind us that our souls come and return from the ocean of eternity, that we are light, and that ultimately we will become one. This song cycle is dedicated to an angel, Maria Jose, who for a short time lived among us.

Mar adentro
Mar adentro siento llegar,
un torrente en lo profundo,
que agita las aguas,
un oleaje revuelve mi mar.

Mar adentro te siento llegar,
como fuerza que anida en mi vientre,
Tu alimentas mis aguas,
Eres impulso que busca retornar.

Mi niña de ojos eternos,
Has venido a brindar
Esperanza y promesa de vida

A la suave orilla,
te traere, te traere,
entre el manto de mi mar.

Azul
Marina es el agua en tu presencia,
Azul el color del cielo que habitas
Te veo jugar,
entre ángeles que ríen contigo,
en lo profundo de este mar,
Azul.

Veo coral,
De mil colores.
Y caballitos de mar

Algas marinas te abrazan,
Entre su manto,
Y sus cabellos de mar

Te veo jugar,
Te veo jugar,
Entre jardines
Inmersos en luz

Deep in the Sea
Deep in the sea, I feel is coming,
a torrent in the deep,
trembling the waters,
a surge stir up my sea.

Deep in the sea, I feel you coming,
Like a force nesting in my womb,
You feed my waters,
You are an impulse looking for return.

My child of eternal eyes,
You have come to offer
Hope and promise of life

To the soft shore
I will bring you, I will bring you,
In the cloak of my sea.

Blue
Aquamarine is the water in your presence,
Blue the color of the sky in which you live
I see you playing,
with angels laughing with you,
in the deep of this sea,
Blue.

I see coral
of thousands of colors
and tiny sea-horses.

Sea plants embrace you,
like a blanket,
from threads of the sea.

I see you playing,
I see you playing,
Among gardens
submerge in light.

Infinito
En el continuo e infinito
correr del agua
de montañas y nubes
yo te encuentro
Mi niña de ojos eternos.

Y en cada destello
de la noche estrellada
yo te encuentro
Mi niña de ojos eternos.

A ti, luz marina
Te encuentro
Maria Jose
Maria Jose

Infinity
In the continuous and infinite
running of water,
of mountains and clouds
I find you.
my child of eternal eyes.

and in each sparkle
of the starred night.
I find you
my child of eternal eyes.

You, marine light
I find you,
Maria Jose
Maria Jose

- Lyrics by Adriana Guzmán

Recordare Tuae Fidelitatis (2011) **Rene Orth**

Once upon a time, two first-year liberal arts college students, Jimmy and Rene had intentions of majoring in biology and international business, respectively. They were placed in a music theory class together after being lured in for a minor in music. Little did they know that a special friendship would develop between them over the next four years. And, through an exponential growth in music nerdiness, both soon earned a BA in Music and four years out of Rhodes College still find themselves in the business today.

This piece was written for my dear friend, James Cornfoot and the Rhodes College Women's Chorus. His selection of this particular text paints a realistic picture of both of our feelings towards our post-undergraduate years of life's failures, losses and disappointments. Yet we are grateful to cling to a God who's compassions never fail and who's faithfulness is great and new every morning.

Recordare paupertatis et transgressionis
meae absinthii et fellis
memoria memor ero et tabescet
in me anima mea
hoc recolens in corde meo ideo sperabo
misericordiae Domini quia
non sumus consumpti
quia non defecerunt miserationes eius
novae diluculo multa est fides tua

I remember my affliction and my wandering,
the bitterness, and the gall.
I well remember them,
and my soul is downcast within me.
Yet this I call to mind and therefore I have hope.
Because of the Lord's great love
we are not consumed,
for his compassions never fail.
They are new every morning,
great is your faithfulness.

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University Computer Music

Thursday Evening
April 7, 2011
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

The Umbilicus of Limbo (2011) — John Ritz

Sally Freeland, *soprano* Margaret Lancaster, *flute*
Yen-Ting Wu, *viola* Greg Byrne, *percussion*
Frederick Speck, *conductor* John Ritz, *electronics*

NoaNoa (1992) — Kaija Saariaho

Margaret Lancaster, *flute*

Things You Cannot See (2006) — Keir Neuringer

video

Propulsions for solo flute (2009) — Zach Thomas

Margaret Lancaster, *flute*

Un Claro Del Tiempo (2008) — Krzysztof Wolek

Sally Freeland, *soprano* Margaret Lancaster, *flute*
Anthony Weinstein, *piano* Krzysztof Wolek, *electronics*

One is One: Preludes and Fugues (2004-08) — Keir Neuringer

Keir Neuringer, *recitation & saxophone*

Collective Improvisation

Sally Freeland, Margaret Lancaster, Keir Neuringer,
John Ritz, Anthony Weinstein, Krzysztof Wolek

PROGRAM NOTES

The Umbilicus of Limbo (2011) — John Ritz

John Ritz is a composer, improviser, experimental music performer, sound artist and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists, as well as computer scientists, to explore intersections between the disciplines. His recent concert music focuses particularly on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

NoaNoa (1992) — Kaija Saariaho

NoaNoa (Fragrant) was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new.

Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.

The title refers to a wood cut by Paul Gauguin called *NoaNoa*. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

Before starting to study music, **Kaija Saariaho** studied visual arts at the University of Industrial Arts in Helsinki. From 1976-1981 she studied composition with Paavo Heininen at the Sibelius Academy and from 1981-1982 with Brian Ferneyhough and Klaus Huber at the Musikhochschule in Freiburg. In 1982 she followed with courses in computer music at Ircam in Paris, where she has been living and working ever since.

Things You Cannot See (2006) — Keir Neuringer

Things You Cannot See makes use of music originally created for a 2005 Polish production of Pawel Jurek's theatrical drama *Urojenia* and a text used for my installation *Registering Our Exasperation*. The point of departure for the present work was confrontation with photographic documentation of

the carnage unleashed by the US-UK invasion and occupation of Iraq in 2003: children killed or in hospital with limbs blown off, American pilots inscribing bombs, buildings and villages utterly destroyed. Approximately 250 such photographs appear in looped succession, but masked, because such gruesome and disturbing images are somehow "unseeable" in our culture. The text is didactic; there are things people actually cannot see ("love"), refuse to see ("The Geneva Conventions"), or can no longer see (animals made extinct by human activity). Text, music, form, typography and speed interact and inform each other to stimulate unspecified cross-perceptual impressions.

Keir Neuringer composes & improvises acoustic & electronic music, writes socio-political performance texts & essays, & creates interdisciplinary artworks, all with the aim of bringing audiences into a state of emotional & intellectual curiosity that meets the conditions for meaningful dialogue with, & transformation of, the culture at large. Over the last 25 years he has cultivated a personal & intensely physical approach to solo saxophone improvisation that honors & builds upon diverse music-making traditions. He also plays analogue electronics & farfisa organ, & sings & narrates text. He has been an active participant in the experimental music scenes in Krakow, The Hague, and Amsterdam, and currently lives in Central New York.

When not performing solo, Neuringer works with virtuoso bassist Rafal Mazur, experimental turntablist DJ Sniff, Dutch contemporary music group Ensemble Klang, & has performed with free improvisation legends Evan Parker & Mischa Mengelberg & electronic music pioneers Michel Waisvisz, Joel Ryan & Marek Choloniewski. He has released two self-distributed CDs under the moniker THE LOVE STORY as well as UNISON LINES (Not Two 2010) with Mazur. AFGHANISTAN-KABARETT, an EP of songs, is slated for a March 2011 independent release.

"...his percussive riffs and musical spitfire sermons disrupt neurons and reorient thinking - and hit the gut." (Park Doing of *The Atomic Forces*)

Propulsions for solo flute (2009) **Zach Thomas**

Propulsions for solo flute is comprised of two brief movements aimed at exploring musical development through timbral shifts and juxtapositions. The piece also attempts to highlight the possibilities of the musical gesture as a syntactical unit by embedding and interjecting groups of short ideas into larger phrase-like forms.

Zach Thomas is an undergraduate student studying Music Theory at the University of Louisville. He has studied composition with Marc Satterwhite,

Steve Rouse, and Krzyzstof Wolek.

Un Claro Del Tiempo (2008) — Krzysztof Wolek

Un Claro Del Tiempo was commissioned by the 51 Warsaw Autumn Festival. The work consists of three movements, of which the first *(Clamor)* and the third *(Pause of the Clock)* were composed to the poems of Federico Garcia Lorca. The title of the second movement *(Droopy Watches)* refers to a painting by Salvador Dali, a friend of Lorca. The text used for this movement consists of the twelve numbers of the face of a watch. The electronic music of the work was created in cooperation with Damiano Meacci and the Centro Tempo Reale studio in Florence as well as in Computer Music Studios of the Universtiy of Chicago and Universtiy of Louisville.

Krzysztof Wolek is a composer, improviser, electronic music performer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition, is a Programming Committee Member of the Warsaw Autumn Festival and serves as a Director of the University of Louisville New Music Festival.

One is One: Preludes and Fugues (2004-08) — Keir Neuringer

One is One: Preludes & Fugues (text, 211 pages) is a collection of 48 performance texts. It forms both a compendium of my existing socio-political and aesthetic preoccupations at the time of its creation, and a source of inspiration for works which have followed (sometimes based outrightly on extracts from the book). It exists among and between the disciplines of music, literature, performance, theater, and cultural criticism. It has become my practice to read selections from the texts during my solo saxophone improvisation performances: the writing contextualizes the playing and the playing contextualizes the writing, in terms of rhythm, structure, attitude and aspiration.

ARTIST BIOGRAPHIES

Dr. Greg Byrne is Distinguished Professor of Music and Director of Percussion Studies at the University of Louisville. In addition to this role, he is completing a thirteen-year run as Associate Director of Bands. In this role, he served as the Marching Band Director and the director of the university Concert Band and Community Band.

Dr. Byrne is an Educational Artist for REMO Inc. and VIC FIRTH, Inc. He is a member of the Hidano/Byrne Duo, endorsed by VIC-FIRTH Inc. to present children's concerts in Asia and the United States. He has performed in Japan with the percussion group FALSA at the University of Hirosaki. At the University of Louisville, he has had the opportunity to premiere several works. Most notable is Frederick Speck's *Night Move for Marimba and Cello,* performed in Killarney, Ireland at the World Association of Symphonic Bands and Ensembles. He serves as an advocate for musicians with disabilities. He serves as Host of the Johnny Lee Lane Hands On Percussion Experience (H.O.P.E.) each year at the University of Louisville. He is the author of the mallet method book *Sight Reading: A New Approach* and his book *Musical and Cultural Influences that Contributed to the Development of the Percussion Ensemble in Western Art Music.*

Sally Freeland is currently a doctoral student at the Indiana University Jacobs School of Music studying with Scharmal Schrock. She received her Master of Music in Voice with a minor in Music Theory as well as her Bachelor of Music in Voice from the same institution. Previously, she has performed with IU Opera Theater as Muffin in the 2008 collegiate premier of William Bolcom's *A Wedding* and as Velma in the 2010 production of *West Side Story.* In 2010 she made her debut with the Indiana University New Music Ensemble as a soloist in John Adam's *Grand Pianola Music* and sang with them again in 2011 in Bernard Rands' *Now Again.* She has also had the pleasure of singing the premiers of several works by young composers in the Indiana University Composition Department. Ms. Freeland has an avid interest in the performance of contemporary and new music and is interested in finding ways to make this repertoire more accessible to both students and teachers of voice as well as the general public. In addition to her work as a singer and voice teacher, Ms. Freeland is a lifelong dancer and is a certified dance fitness professional.

"New-music luminary" *(The New York Times)* and "leading exponent of the avant-garde flute" *(Village Voice),* **Margaret Lancaster** has premiered well over 100 pieces and has built a large repertoire of new works composed specifically for her that employ extended techniques, dance, drama, multi-

media and electronics. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Whitney Museum, Edinburgh Festival, Tap City, New Music Miami and Festival D'Automne. She has recorded on New World Records, OO Discs, Innova, Naxos and Tzadik, and was selected for Meet the Composer's New Works for Soloist Champions project. Noted for her inter-disciplinary performances, Lancaster, who also works as an actor, choreographer, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide and acts in Lee Breuer's OBIE-winning Mabou Mines Dollhouse ...www.margaretlancaster.com.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, the *New York Times* cited his work as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

Anthony Weinstein was born in Simferopol, Ukraine. As a fourth-generation musician, he began his musical studies at home. At age 11, he became a student at the "School Years" (Shkolniye Gody) Choral School in his native city, and, as a member of the school's Senior Choir, won international choral competitions in Bulgaria, Spain, and the former Soviet Union. After Tony's family immigrated to the USA in 1993, he began piano studies with Derison Duarte at the School for Creative and Performing Arts in Cincinnati, Ohio. He Weinstein received a double degree (BM/BA) with majors in Piano Performance and Pure Mathematics and a minor in Music History from Oberlin College where he studied with Professors Haewon Song and Sedmara Zakarian-Rutstein. Having earned an MM and a PD from Indiana University, Tony is currently pursuing his doctorate as a student of Prof. Edlina-Dubinsky. He has been an Associate Instructor of Piano and Music Theory as well as Piano Accompanying Coordinator. Tony is in his second year as Director of the Accompanying center at DePauw University as well as Adjunct Professor of Piano at Vincennes University. Tony combines

an active solo repertoire with a strong interest towards collaborative ar
chamber music.

Yen-Ting Wu received his master degrees in both violin and viola at t
University of Cincinnati, College-Conservatory of Music under the tutelage
Masao Kawasaki, Catharine Carroll, and Piotr Milewski. In his time spent
the College-Conservatory of Music, Mr. Wu was the CCM violin competiti
winner in 2004 where he performed solo with the CCM Philharmor
Orchestra. In 2005, he was the prize winner of CCM viola competitic
During the summer of 2005, Mr. Wu was awarded a viola fellowship
attend the Aspen Music Festival and School. In the same year, he was
prize winner of the Geraldine B. Gee International Viola Competition. He
been the concertmaster of Queen City Virtuosi Chamber String Orchest
Musica Sacra, assistant concertmaster of CCM Philharmonia Orchestra, a
a member of the Aspen Festival Orchestra and Aspen Chamber Orchest
Mr. Wu is currently a member of the Dayton Philharmonic Orchestra. He
been invited to sub in the Cincinnati Symphony Orchestra and Columb
Symphony Orchestra. Mr. Wu serves on the string faculty at the Univers
of Louisville. In March, he was appointed to the viola position of the Tai
Symphony Orchestra.

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SCHOOL OF MUSIC

presents

University Jazz Ensemble II

Directed by Jerry Tolson

John Arstingstall, *Graduate Teaching Assistant*
Samir Kambarov, *Graduate Teaching Assistant*

Thursday Evening
April 7, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE II PERSONNEL

SAXOPHONES

Dan Gomby, *alto*	West Hartford, CT
Lyo Johnny, *alto*	Louisville, KY
Joe Hanna, *tenor*	Taylor Mill, KY
Zach Argabright, *tenor*	Louisville, KY
Graves Lee, *baritone*	Louisville, KY

TRUMPETS

Kris Lewis	Taylor Mill, KY
Jesse McBee	Louisville, KY
Russell Zimmer	San Jose, CA

TROMBONES

Zach Marley	Prospect, KY
Tim Doyle	Louisville, KY

VOCALS

Bryan Edmonds	Louisville, KY

RHYTHM

Alfredo Moura, *piano*	Alquerubim, Portugal
Tim Blunk, *guitar*	Louisville, KY
Javier Perez, *guitar*	Bogata, Columbia
Shawn Knabel, *guitar*	Louisville, KY
Pablo Souza, *bass*	Belo Horizonte, Brazil
Zack Kennedy, *drums*	Cincinnati, OH

PROGRAM

The "J" Bird Rides Again	Allan Horney
Beauty and the Beast (1991)	Alan Menken & Howard Ashman (b. 1949)(1950-1991) Arr. Gordon Goodwin
One by One	Wayne Shorter (b. 1933) Arr by Mark Taylor
Minor Bird	Matt Harris (b. 1960)
Over the Rainbow (1938)	Harold Arlen & E. Y. Harburg (1905-1986)(1896-1981) Arr. Alan Baylock
Unfinished Business	Mike Tomaro (b. 1958)
The Grand Avenue Groove	Doug Beach (b. 1952)
Missing Tooth	Doug Beach

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Jacob Siener, *double bass*

Student of Sidney King

with

Jay Coughlon, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Friday Evening
April 8, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Croquis (Sketeches) — Serge Lancen (1922-2005)
- Habanera
- Mais que ce passe-t-il donc?
- Tilbury
- Tendresse
- Reminiscence
- Espagnolade

Sonata in A Major, Op. 5 — Adolf Mišek (1875-1955)
- Allegro
- Andante religioso
- Finale: Rondo Allegretto

PAUSE

Concerto No. 2 in B Minor — Giovanni Bottesini (1821-1889)
- Moderato
- Andante
- Allegro

PROGRAM NOTES

Croquis (Sketeches)

Serge Lancen
(1922-2005)

Serge Lancen was born on November 5, 1922, and passed away July 10, 2005. He began piano studies at eight years old with Marguerite Long, a great pianist and renowned performer of French music. In 1945, he began formal studies with Noel Gallon and Toni Aubin, two great French masters of composition and counterpoint. He won the Premier Prix de Composition at the Conservatoire de Paris for his *Concertino for Piano and Orchestra* in 1949. Following his success in Paris he was bestowed with the ultimate award for composition, the Prix de Rome. Following these successes, he began a fantastic career as composer writing over 50 works for wind bands. He also has written concerti for flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, baritone tuba, violin, viola, cello, double bass, piano, harp, harpsichord, guitar, accordion, and harmonica.

Croquis (Sketches) is a six movement work for Piano and Double Bass. It was commissioned in 1977 by bassist Rodney Slatford and pianist Clifford Lee. The work is distinctive in that each of the six movements takes on a completely different character. *Habanera* begins the work with conversation between the bass and piano. The piano adds a rich texture of sevenths and ninths, adding to the beauty of the movement. Following is *Mais que ce passe-t-il donc? (But what is going on?)*, a very peculiar movement where the piano and bass still are engaged in a meaningful conversation, but there is a large amount of push and pull with tempo and intensity between the two instruments. The movement crosses a gamut of emotions from intense to sweet. The third movement, *Tilbury*, brings to mind a horse drawn carriage ride with rhythms resembling a galloping horse. *Tendresse* reveals a soft atmosphere with a lyrical melody being traded between the two instruments. *Reminiscence* recalls the light sound of a Parisian waltz being played through a freshly wound up music box. While the waltz continues, the music box winds down and the movement comes to a stop. The finale, *Espagnolade*, creates a scene of a matador singing his song and the piano accompanying with all sorts of characteristic figures reminiscent of Spain.

Sonata in A Major, Op. 5

Adolf Mišek
(1875-1955)

Adolf Mišek was a double bassist and composer from Modletin, Bohemia, currently the Czech Republic. He is most known for his time as principal bassist and soloist of National Theatre in Prague, but also played in Vienna with the Imperial Court Opera, which later would be renamed the Vienna

State Opera. When he was15 years old, Mišek travelled to Vienna to study with Franz Simandl at the Vienna Conservatory. In 1898, at age 23, Mišek joined the Imperial Court Opera in Vienna and began his professorship after the passing of Simandl in 1912, at the Vienna Conservatory. Mišek's catalog of works consists of a *Concert Polonaise, Legend, Op. 3, Sonata in A Major, Op. 5* (1909), *Sonata in E Minor, Op. 6* (1911), and *Sonata in F Major, Op. 7* (1959).

Sonata in A Major, Op.5, for double bass and piano is a fantastic romantic sonata in a style similar to Brahms. The first movement begins with bang, utilizing a quadruple stop on the bass and its themes have completing contrasting natures to them. Mišek's melodies have a very Slavic, folk feeling to them. His *Sonata in A Major, Op. 5* incorporates a Dumka, or a sweeping Slavic melancholic ballad, into the second movement. The finale, in the form of rondo, takes off to the end utilizing the entire range of the bass.

Concerto No. 2 in B Minor **Giovanni Bottesini (1821-1889)**

Giovanni Bottesini (December 22, 1821–July 7, 1889) was a multifaceted musician who performed on the double bass as concert artist, composed in a variety of musical genres, and was a very gifted conductor. As a conductor, he traveled throughout Europe and conducted at various theaters. In 1871, he conducted a season of Italian opera at the Lyceum Theater in London where he gained notice from Verdi and was chosen to conduct the premiere of *Aida,* which took place December 27, 1871, in Cairo for the opening of the Suez Canal. As a composer, Bottesini wrote several operas, many string quartets, a plethora of solo pieces for double bass, as well as other chamber music. These solo pieces he wrote were vehicles for his virtuosity since, as a performer, he was known as the "Paganini of the Double Bass" throughout Europe at the time. He kept a busy schedule of concert tours in addition to conducting to help fund his own operas.

The *Concerto No. 2 in B Minor's* first movement, *Moderato,* radiates beautiful lyricism excessively. This movement follows sonata form and shows a variety of extended techniques for the double bass. The second movement, *Andante,* is a da capo aria with elaboration for the repeat of the head. This movement begins with a rather pensive statement from the accompaniment followed by a powerful statement of the bass. The third movement, *Allegro,* is a brisk finale that carries the listener out the door. This concerto's material greatly resembles that of Italian opera which Bottesini admired so dearly.

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presents

John Carey, *percussion*

Student of Jeffrey Luft

with

Adrienne Fontenot, *piano*

and

Sam Rouster, *percussion*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 9, 2011
4:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Rainbow Ripples — George Hamilton Green (1893-1970)

Adrienne Fontenot, *piano*
Sam Rouster, *percussion*

Partita for Solo Violin in D Minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
Allemande
Sarabande

Prím — Áskell Másson (b. 1953)

Interzones — Bruce Hamilton (b. 1966)

INTERMISSION

Jovial Jasper — George Hamilton Green

Adrienne Fontenot, *piano*
Sam Rouster, *percussion*

Dream of the Cherry Blossoms — Keiko Abe (b. 1937)

Eight Pieces for Solo Timpani — Elliott Carter (b. 1908)
March

Recital Duo — Dan Knipple (b. 1956)

Sam Rouster, *percussion*

PROGRAM NOTES

Rainbow Ripples and *Jovial Jasper* — George Hamilton Green (1893-1970)

George Hamilton Green, a famous composer, performer, and pedagogue, was largely responsible for the development of modern xylophone technique. *Rainbow Ripples* (1924) and *Jovial Jasper* (1927) are two of Green's most well known xylophone rags. Along with a few others, these rags have become standards in the repertoire for solo xylophone. They give the performer the option of improvising entire strains of the music, a feat that was common in early twentieth-century ragtime. Green intended *Rainbow Ripples* to be performed at a fast, bright tempo, while *Jovial Jasper* is much slower. Although originally scored for solo xylophone with piano accompaniment, Green's rags are often performed by four marimbists in place of the pianist.

Rags such as these, while closely related to early jazz, are invaluable tools for the classical percussionist in developing hand speed, endurance, dexterity, and a "thorough knowledge of the keyboard," as Green himself noted. Because of this, in his famous *Instruction Course for Xylophone*, Green includes a ragtime section at the end of every lesson.

Partita for Solo Violin in D Minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
Allemande
Sarabande

Composed in 1720, the *D Minor Partita* is a suite of five Baroque dance movements: allemande, courante, sarabande, gigue, and chaconne. The *Allemande*, unless preceded by an introductory movement, generally serves as the opening movement of a dance suite. It is usually in quadruple meter and performed at a moderate tempo. This particular allemande has little to no syncopation, and begins with a pickup of one sixteenth note before the first full measure. The *Sarabande*, by contrast, is in triple meter, and is the slowest of the dance movements. It is generally one of the middle movements in the suite. Both of these movements consist of two sections, each of which are played twice and, especially in the allemande, consist of similar melodic material.

The solo violin compositions of J.S. Bach can easily be adapted for the marimba. They provide another world of possibilities in the solo marimba repertory, as the vast majority of music composed for the marimba dates back only as far as the early twentieth century.

Prím

Áskell Másson
(b. 1953)

An Icelandic composer, Áskell Másson is very active in writing music for percussion. Premiered in 1984, *Prím* was commissioned by Danish percussionist Gert Mortensen. *Prím* which means, "prime," features a rhythmic structure that is based on the first fifteen prime numbers. It is the rhythm that would be heard if one were to count steadily from one to forty-three while clapping the hands together at each prime number.

It is helpful to think of the piece as a sort of "theme and variations." Másson states the theme at the beginning, then distorts it in several distinct ways: accented, retrograded, and accelerated, to name a few. Thus, the listener is able to hear the work's thematic unity while simultaneously witnessing the theme's presentation through the snare drum's diverse spectrum of aesthetic possibilities. Másson's intention, as he says, was to "...continue my attention to the possibilities of the snare drum as a solo instrument." The snare drum's possibilities are thoroughly displayed, and the piece remains interesting from its introduction to its conclusion.

Interzones

Bruce Hamilton
(b. 1966)

It seemed best to supply the composer's own words here:

> *Interzones for vibraphone soloist and tape was commissioned by percussionist Timothy Adams and completed in 1996 at the Indiana University Center for Electronic and Computer Music. Samples of guitar, saxophone, snare drum, and vibraphone were manipulated with Sound Hack and Sound Designer sample editing software; these sounds, along with a host of others from the Center's library, were sequenced using Digital Performer to create the tape part.*
>
> *The many distinct sections of the piece can be described as variations, but I prefer to think of them as different scenes or musical zones. Though the piece is essentially abstract, many sounds and gestures within these zones evoke surreal images for me. Generally apparent is the jazz influence which is heard throughout and which seemed appropriate given the vibraphone's rich history in the jazz tradition.*

Dream of the Cherry Blossoms

Keiko Abe
(b. 1937)

Since the early 1950s, Keiko Abe has been in demand as a professional marimbist, clinician, adjudicator, and composer. In October 1993, Ms. Abe was the first woman inducted into the Percussive Arts Society Hall of Fame. She was also responsible for the concert marimba's range expansion to five octaves, and has been a key figure in the appearance of quality solo marimba literature.

Composed in 1984 and premiered in Germany, *Dream of the Cherry Blossoms* is indispensable in the modern repertory for marimba. Ms. Abe based the piece on Japanese folk song melodies, one of which is almost immediately recognizable. The piece also features a cadenza near the end, and the listener will hear numerous examples of the pentatonic melodies and textures that are characteristic of music of the Far East.

Eight Pieces for Solo Timpani
March

Elliott Carter
(b. 1908)

March is the ending contribution in Carter's *Eight Pieces for Solo Timpani.* Composed in 1950, and dedicated to legendary timpanist Saul Goodman, it is by far the most frequently performed of the eight pieces, and requires a bit of choreography on the part of the performer, in addition to the notes on the page. The beginning and conclusion of the piece are polymetric; the right hand, using the head of the mallet, plays in one meter, while the left hand, using the butt of the mallet, plays in a contrasting meter.

At various places in the music, Carter requires the performer to flip the mallets around, often with only a second or two in which to make the change. Listen closely at the end, as the performer eventually mutes all four drums, creating a timbre similar to the short attack of a snare drum. Seen together, all eight pieces make great use of extended techniques for the timpani, and *March* is no exception.

Recital Duo

Dan Knipple
(b. 1956)

In 1993, Dan Knipple's *Recital Duo* was the winner of the Percussive Arts Society's Composition Contest for Percussion Duo. The piece is essentially a snare drum duet with accompanying lines in the cymbals and bass drum. Knipple highlights the existence of two schools of snare drumming: rudimental and orchestral. The two are similar, yet distinct.

Through call-and-response sections, the listener experiences the contrast between these two styles, yet is also able to hear their similarities in a section that is meant to sound much like a drum set, complete with fills and solos. The performers also experience the typical challenges of coordinating rhythms between the hands and the feet, as the accompanying patterns do not always remain consistent.

UNIVERSITY OF
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Sarah E. Lempke, *oboe*

Student of Jennifer Potochnic

with

Jenifer Thomas, *voice*

and

David George, *piano*

Student Recital

~~Saturday Afternoon~~
April 9, 2011
12:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Quia repexit
from *The Maginificant*

Johann Sebastian Bach
(1685-1750)

Jenifer Thomas, *soprano*
David George, *piano*

Ten Blake Songs
I. Infant Joy
VIII. Cruelty Has A Human Heart
X. Eternity

Ralph Vaughan Williams
(1872-1958)

Jenifer Thomas, *soprano*

PAUSE

Winter's Passed

Wayne Barlow
(1912-1996)

David George, *piano*

Six Metamorphoses After Ovid
I. Pan

Benjamin Britten
(1913-1976)

Pastorale

Bruno Labate
(1883-1968)

David George, *piano*

UNIVERSITY OF
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presents

Adrienne Roos, *clarinet*

Student of Dallas Tidwell

Student Recital

Saturday Afternoon
April 9, 2011
2:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Three Fantasias on Cavatinas by Rossini
III. Una Voce Poco Fa

Iwan Müller
(1786-1854)

David George, *piano*

Arlequin

Louis Cahuzac
(1880-1960)

Sechs deutsche Lieder, Op. 103
I. Sei Still Mein Herz
II. Zwiegesang
III. Sehnsucht
IV. Wiegenlied
V. Das Heimliche Lied
VI. Wach Auf

Ludwig Spohr
(1784-1859)

Lydia Cox, *soprano*
David George, *piano*

INTERMISSION

Lament for Manos

Theodore Antoniou
(b. 1935)

Sonata in F Minor, Op. 120, No. 1
I. Allegro appassionato
II. Andante un poco Adagio
III. Allegretto grazioso
IV. Vivace

Johannes Brahms
(1833-1897)

David George, *piano*

PROGRAM NOTES

Three Fantasias on Cavatinas by Rossini
III. Una Voce Poco Fa

Iwan Müller
(1786-1854)

Iwan Müller was a clarinetist who was also responsible for inventing the air-tight pad on the clarinet. The piece *Una Voce Poco Fa* is from Gioacchino Rossini's Italian opera "Il Barbiere di Siviglia." This opera tells the tale of a young Count Almaviva who is trying to make the beautiful Rosina fall in love with him. Wanting Rosina to fall in love with him for his values and not because of his title, Almaviva disguises himself as the poor student Lindoro. The cavantina, *Una voce poco fa* is performed in the first act and is sung by Rosina, who has just read a letter sent to her from Lindoro. Rosina sings for her love of Lindoro and her joy in receiving a letter from him.

Arlequin

Louis Cahuzac
(1880-1960)

Louis Cahuzac was a composer and an extremely well known solo clarinetist in the early 20th century. Many of his compositions were written for the clarinet and drew their inspiration from the southern part of France, his native region. *Arlequin* was written after one of the characters in commedia del arte. *Commedia del arte* is closely translated as the "comedy of craft." This form of art began in Italy in the mid-16th century. These performances consisted of actresses who would use sketches or scenarios to improvise their performances. The performances were given on outside stages and used many props. *Arlequin* is based on the character Harlequin, who was viewed as a clown or jester. This character was considered to have many qualities, such as being acrobatic and nimble, as well as a slow thinker. Typically cast in a mask of red and black, this character would always spice up any performance with cartwheels and flips.

The unique themes of this piece portray the many faces of a "jester-like" being. As the piece continues, Cahuzac describes the dance-like qualities of this character. The time that is taken with each phrase describes the spontaneous sides of this character as well as the stage-like qualities. Cahuzac uses the clarinet to depict Harlequin in unique and fun ways.

Sechs deutsche Lieder, Op. 103

Ludwig Spohr
(1784-1859)

Sechs deutsche Lieder was composed in 1837 by Louis Sphor. It was commissioned by Hermstedt, the clarinet virtuoso who gave lessons to the Duke

of Sonderhausen, for the Princess of Sonderhausen. Spohr finished this set of songs in only a matter of weeks and it very much contains the stylistic mannerisms of Romantic music. Spohr composed music for all major genres of the time, which included violin concertos, symphonies, string quartets, songs, and operas. *Sechs deutsche Lieder* is his most famous song cycle which contains six songs in German.

Lament for Manos — **Theodore Antoniou (b. 1935)**

Greek composer, Theodore Antoniou, wrote *Lament for Manos* in 1995. Written in memory of Greek clarinetist Stathis Kiosoglow, the piece reflects the emotion present by the loss of a loved one. Throughout the piece, there are sections with barely audible tones representing the meditative thoughts of loss. The music also mimics the wails of the voice as the emotion becomes too much to bear. These wails are heard through the bending pitches of the clarinet scattered throughout the piece. As the piece comes to an end, the clarinet mimics the complete wailing of the one who has lost someone dear. After this point, the music begins to die back down, as if the performer has exhausted all their emotions.

Theodore Antoniou is a Greek composer and conductor. Born in Athens, Greece, Antoniou went on to study at the National Conservatory of Athens and the Hellenic Conservatory. He has composed over two hundred works, many compositions for theatre and film music.

Sonata in F Minor, Op. 120, No. 1 — **Johannes Brahms (1833-1897)**

Johannes Brahms was a pianist as well as a composer. He is also known as one of the leading musicians during the Romantic period. This sonata, composed by Brahms in 1894, was dedicated to his good friend and clarinetist Richard Mühlfeld. After Brahms discovered the beautiful color and sound of the clarinet from listening to Mühlfeld's performances of Weber's *Clarinet Concerto* and Mozart's *Clarinet Quintet*, he promptly left his retirement to compose clarinet repertoire. He mainly composed clarinet music until his death from cancer in 1897. The first movement, *Allegro appassionato*, uses much of the high register on the clarinet throughout the piece and then ends with an expressive coda. *Andante*, the second movement of the sonata, is slower and has a sweeter mood to the piece. *Allegretto* is representative of a dance tune, which is led by the clarinet. The last movement, *Vivace*, is very spirited and in a rondo form. This theme is passed from the clarinet and the piano many times throughout the movements. All four movements

come together to create a passionate work of art which highlight the qualities of the clarinet.

TEXTS & TRANSLATIONS

Sei Still Mein Herz

Ich wahrte die Hoffnung tief in der Brust,
Die sich ihr vertrauend erschlossen,
Mir strahlten die Augen voll Lebenslust,
Wenn mich ihre Zauber umflossen,
Wenn ich ihrer schmeichelnden Stimme gelauscht,
Im Wettersturm ist ihr Echo verrauscht,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Die Erde lag vor mir im Frühlingstraum,
Den Licht und Wärme durchglühte,
Und wonnetrunken durchwallt ich den Raum,
Der Brust entsproßte die Blüte,
Der Liebe Lenz war in mir erwacht,
Mich durch rieselt Frost, in der Seele ist Nacht.
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Be Still, My Heart

I once harbored hope deep in my breast
Which, trusting, unlocked to her;
My eyes were radiant with joie de vivre
While her magic encircled me.
But when I harkened to her beguiling voice
The echo died away in the storm.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Earth lay before me in a spring dream
Suffused with warmth and light,
And drunk with joy I wafted through space,
Blossoms burst forth from my breast;
Love's springtime awakened in me.
Now frost shudders through me; in my soul it is night.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Zwiegesang

Im Fliederbusch ein Vöglein saß
In der stillen, schönen Maiennacht,
Darunter ein Mägdlein im hohen Gras
In der stillen, schönen Maiennacht.
Sang Mägdlein, hielt das Vöglein Ruh',
Sang Vöglein, hört' das Mägdlein zu,
Und weithin klang
Der Zwiegesang
Das mondbeglänzte Thal entlang.

Was sang das Vöglein im Gezweig
Durch die stille, schöne Maiennacht?
Was sang doch wohl das Mägdlein gleich
Durch die stille, schöne Maiennacht?
Von Frühlingssonne das Vögelein,
Von Liebeswonne das Mägdelein.
Wie der Gesang
Zum Herzen drang,
Vergess' ich nimmer mein Lebelang!

Two Songs in One

In a lilac bush sat a little bird
In the quiet, lovely May night,
Below in the high grass sat a girl
In the quiet, lovely May night.
The girl sang: if only the bird would be quiet,
The bird sang: if only the girl would listen,
And far and away
rang their duet
The length of the moonlit valley.

What was the bird singing in the branches
Throughout that quiet, lovely May night?
And what, too, was the young girl singing
Throughout that quiet, lovely May night?
Of spring sunshine sang the little bird,
Of love's delight sang the young girl
How that song
pierced my heart
I shall never forget my whole life long.

Sehnsucht

Ich blick' in mein Herz und ich blick' in die Welt,
Bis vom Auge die brennende Träne mir fällt,
Wohl leuchtet die Ferne mit goldenem Licht,
Doch hält mich der Nord, ich erreiche sie nicht.
O die Schranken so eng, und die Welt so weit,
Und so flüchtig die Zeit!

Longing

I look in my heart and I look at the world
Till out of my burning eyes a tear falls.
Though the distance glows with golden light,
The north wind tells me I shall not reach it.
Ah! How narrow our confines, how wide the world,
And how fleeting is time!

O hätt' ich Flügel, durch's Blau der Luft
Wie wollt' ich baden im Sonnenduft!
Doch umsonst! Und Stunde auf Stund' entflieht
Vertraure die Jugend, begrabe das Lied!
O die Schranken so eng, und die Welt so weit,
Und so flüchtig die Zeit!

If I had wings to fly through the blue
How I would wish to bathe in sun's fragrance!
But in vain! Hour flees upon hour;
Pass your youth in mourning, bury your song.
Ah! How narrow our confines, how wide the world
And how fleeting is time!

Wiegenlied
Alles still in süßer Ruh,
Drum mein Kind, so schlaf auch du.
Draußen säuselt nur der Wind,
Su, su, su, schlaf ein mein Kind!

Schließ du deine Äugelein,
Laß sie wie zwei Knospen sein.
Morgen wenn die Sonn' erglüht,
Sind sie wie die Blum' erblüht.

Und die Blümlein schau ich an,
Und die Äuglein küß ich dann,
Und der Mutter Herz vergißt,
Daß es draußen Frühling ist.

Cradle Song
All is still in sweet repose,
Therefore, my child, you, too, must sleep.
Outside is but the rustle of the wind,
Sh, sh, sh, go to sleep, my child.

Close your little eyes,
Let them be two little buds.
Tomorrow when the sun shines,
They will blossom like flowers.

And I gaze at the little flowers,
And I kiss the little eyes,
And a mother's heart forgets
That it is spring outside.

Das heimliche Lied
Es gibt geheime Schmerzen,
Sie klaget nie der Mund,
Getragen tief im Herzen
Sind sie der Welt nicht kund.
Es gibt ein heimlich Sehnen,
Das scheuet stets das Licht,
Es gibt verborgne Tränen,
Der Fremde sieht sie nicht.
Es gibt ein still Versinken
In eine innre Welt,
Wo Friedensauen winken,
Von Sternenglanz erhellt,
Wo auf gefallnen Schranken
Die Seele Himmel baut,
Und jubelnd den Gedanken
Den Lippen anvertraut.
Es gibt ein still Vergehen

In stummen, öden Schmerz,
Und Niemand darf es sehen,
Das schwergepreßte Herz.
Es sagt nicht was ihm fehlet,
Und wenn's im Grame bricht,
Verblutend und zerquälet,
Der Fremde sieht sie nicht.
Es gibt einen sanften Schlummer,
Wo süßer Frieden weilt,
Wo stille Ruh' den Kummer
Der müden Seele heilt.
Doch gibt's ein schöner Hoffen,

The Secret Song
There are secret pains
Whose lament is never tongued;
Borne deep in the heart
They are unknown to the world.
There is a secret longing
That always shies from the light;
There are hidden tears
A stranger does not see.
There is a quiet sinking
Into an inner world
Where peaceful meadows beckon,
Lit by the gleam of stars,
Where, all boundaries fallen,
The soul raises Heaven
And with jubilation
Confides its thoughts to the lips.
There is a quiet passing

Into silent, desolate pain,
And no one is allowed to see
That heavy-pressed heart.
It does not say what it needs,
And though it breaks with grief,
Tortured to death and bleeding,
The stranger does not see it.
There is a gentle slumber
Where sweet peace abides,
Where quiet rest heals the cares
Of the weary soul.
There is yet a lovely hoping

Das Welten überfliegt,
Da wo am Herzen offen
Das Herz voll Liebe liegt.

Wach auf

Was stehst du lange und sinnest nach?
Ach schon so lange ist Liebe wach!
Hörst du das Klingen allüberall?
Die Vöglein singen mit süßem Schall;
Aus Starrem sprießet Baumblättlein weich,
Das Leben fließet um Ast und Zweig.
Das Tröpflein schlüpfet aus Waldesschacht,
Das Bächlein hüpfet mit Wallungsmacht;
Der Himmel neiget in's Wellenklar,
Die Bläue zeiget sich wunderbar,
Ein heitres Schwingen zu Form und Klang,
Ein ew'ges Fügen im ew'gen Drang!

That soars above all worlds,
Where, open to another heart,
The heart lies filled with love.

Awaken!

Why do you stand there brooding so long?
Ah, so long does love stay awake!
Do you hear the ringing all around?
The birds are singing with such sweet sounds
Soft leaves are sprouting from the rigid branc
Life is flowing through bough and twig.
Little drops are gliding from the forest hollow
The brook leaps with abundant strength.
The heavens bow towards the clear waves,
The blueness is wondrously revealed,
A bright flourish of shape and sound,
An endless yielding to endless impulse.

UNIVERSITY OF
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presents

Marquese Carter, *baritone*

Student of Daniel Weeks

with

Jessica Dorman, ***piano & harpsichord***
Jack Ashworth & Katie Tyree, ***violins***
Byron Farrar, ***cello***

Junior Recital

Sunday Afternoon
April 10, 2011
2:00 p.m.
Malcolm Bird Recital Hall

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We hope you enjoy the concert this evening.

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PROGRAM

from *Berenice*
Si tra i ceppi

Georg Frideric Händel
(1685-1759)

String Consort
Jessica Dorman, *harpsichord*
Byron Farrar, *cello*
Katie Tyree, *violin I*
Jack Ashworth, *violin II*

Lord, what is man?, Z. 192

Henry Purcell
(1659-1695)

Jessica Dorman, *harpsichord*
Byron Farrar, *cello*

SHORT PAUSE

Poèmes d'un jour, Op. 21
I. Rencontre
II. Toujours
III. Adieu

Gabriel Fauré
(1845-1924)

Jessica Dorman, *piano*

Ständchen, Op. 106, No. 1
Minnelied, Op. 71, No. 5
Wie bist du meine Königin, Op. 32, No. 9

Johannes Brahms
(1833-1897)

Jessica Dorman, *piano*

Notes, Texts & Translations

from *Berenice*
Si tra i ceppi

Georg Frideric Händel
(1685-1759)

Like all of Handel's operas, *Berenice* is set in an ancient time, in this case, Egypt. *Berenice* is a complex drama that addresses the problems found in political marriage. This particular aria is typical of Handel because it is a da capo aria in which the B section is in the relative minor key. In addition, extended melismatic passages commonly express rage or excitement. *Si tra i ceppi* as sung by Aristobolo in the Appendix of the opera is a reference to the aria of the same name that is sung by Demetrio while he is in jail earlier in the opera. Aristobolo restates this aria in celebration of Demetrio's final reunion with his true love, Selene. Oddly enough, Berenice (who threw Demetrio in jail for not returning her affections) suddenly becomes attracted to her arranged husband, Allessandro. Thus, the opera ends happily with this aria.

Si tra i ceppi
Si tra i ceppi e le ritorte,
la mia fè rispenderá.
No ne pur la stessa morte il mio foco
estinguerá.

Even in chains
Even in chains and bonds mi faith will
remain resplendent.
No, not even eternal death will
extinguish my flame.

- Text by Antonio Salvi

Lord, what is man?, Z. 192

Henry Purcell
(1659-1695)

Henry Purcell is considered one of the most prolific composers of the Baroque period. In fact, he is credited with composing the first true opera in English - *Dido and Aeneas*. Purcell started as a chorister in London, but became a teacher at a girls' school where he composed many of his theatrical works. *Lord, what is man?* is one of Purcell's many sacred works. Dr. Fuller borrows text from Psalms 8:4 when he states the opening line "Lord, what is man that thous shouldst be so mindful of him." The poem expresses the poet's supreme astonishment at the grace of God for sending Jesus Christ to die for the sins of the world. Purcell expresses this by composing an extensive recitative section. The B section has the feeling of a dance to reflect the poet's request to rejoice and sing with same voices as the angels in heaven. Purcell paints the text in this section by using Italianate melismas. These, however, do not rival the "Hallelujah" section. This final section challenges the singer with virtuosic melismas. Overall, the piece expresses a supreme appreciation for Christ's passion.

Lord, what is man, lost man,
That Thou shouldst be so mindful of him?
That the Son of God forsook his glory, His abode,
To become a poor, tormented man!
The Deity was shrunk into a span,
And that for me, O wound'rous love, for me.
Reveal, ye glorious spirits, when ye knew
The way the Son of God took to renew lost man,
Your vacant places to supply;
Blest spirits tell,
Which did excel,
Which was more prevalent,
Your joy or your astonishment,
That man should be assum'd into the Deity,
That for a worm a God should die.
Oh! for a quill, drawn from your wing
To write the praises of th'Eternal Love;

Oh! for a voice like yours to sing
That anthem here, which once you sung above.
Hallelujah!

- Text by Dr. William Fuller, Lord-Bishop of Lincoln

Poèmes d'un jour, Op. 21 **Gabriel Fauré (1845-1924)**

Composer Gabriel Fauré is considered the quintessential composer of French art song known as *mélodie.* His vocal compositions are characterized by lush accompaniments, primarily Romantic harmonic language, as well as melodies that are oftentimes disjunct and dissonant without the addition of the piano.

Poèmes d'un Jour was composed in response to the abrupt end to the composer's long engagement to Marianne Viardot, who ultimately found that she did not love Fauré as much as he loved her. Fauré expressed his feelings of betrayal after this traumatic experience through the texts of Charles Jean Grandmougin. From the sweet lyricism of *Rencontre,* the tempestuous accompaniment and dissonant melody *Toujours* and the final sentimental melody of *Adieu* chart the composer's journey from love at first sight to bidding farewell to a love fated for failure.

<u>Rencontre</u>
J'étais triste et pensif quand je t'ai rencontrée,
Je sens moins aujourd'hui mon obstiné tourment;
Ô dis-moi, serais-tu la femme inespérée,
Et le rêve ideal poursuivi vainement?
Ô passante aux doux yeux serais-tu donc l'amie
Qui rendrait le bonheur au poète isolé,
Et vas-tu rayonner sur mon âme affermie,
Comme le ciel natal sur un coeur d'exilé
Ta tristesse sauvage, â la mienne pareille,
Aime voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille,
Et le charme des soirs à ta belle âme est cher;
Une mystérieuse et douce sympathie
Déjà m'enchaine à toi comme vivant lien,
Et mon coeur te chérit sans te connaître bien!

<u>Meeting</u>
I was sad and pensive when I met you,
I feel less, today, of my obstinate torment;
O tell me, are you the girl I met by chance,
And the ideal dream I pursued vainly?
O passerby with gentle eyes were you the friend
Who brought happiness to a lonely poet,
And did you shine upon my vacant heart,
Like the native sky above the exile's heart
Your shy sadness, is like mine,
I love to watch the sun set on the sea!
Before the sky your ecstasy is awakened,
And the charm of evenings to your beautiful soul are dear;
A mysterious and sweet sympathy
Already binds me to you like a living bond,
And my heart cherishes you without knowing you well!

<u>Toujours</u>
Vous me demandez de me taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'amais!
Demandez plutôt aux étoiles
De tomber dans l'immensité
À la nuit de perdre ses voiles
Au jour de perdre sa clarté,
Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démence,
D'apaiser ses sombres sanglots!
Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flamme
Comme le printemps de ses fleurs!

<u>Always</u>
You demand me to be quiet,
To flee from you forever,
And to depart, alone,
Without thinking of who I love!
You may more easily ask the stars
To fall from the sky
The night to lift its veils
Or day to lose its brightness,
Ask the immense sea
To dry up its vast waves,
And, when the winds are raging,
To calm their dismal sobbing
But do not hope that my soul
Can uproots its sorrow
And douse its flame
Like the spring-time can shed its flowers

Adieu
Comme tout meurt vite, la rose
Déclose,
Et les fruits manteaux diaprés
Després;
Les longs soupirs, les bien-aimées,
Fumées!
On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!
Avous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

- Texts by Charles Jean Grandmougin

Farewell
Like everything that dies quickly, the rose
Bloomed,
And the fresh cloaks of flowers
On the meadows;
The long sighs, those we love,
Gone like smoke.
One sees in this frivolous world
Change,
More than the waves on the beach,
Our dreams,
More quickly than the frost on the flowers,
Our hearts!
One believes oneself faithful to you,
Cruel woman,
But alas! the longer loves
Are short!
And I say to you upon quitting your charms,
Without tears,
At the time I promised,
Farewell!

Brahms lieder

Johannes Brahms
(1833-1897)

Brahms is the composer of more than 200 lieder for instrumentation ranging from piano and voice to full orchestra and voice. His pieces are characterized by lush piano accompaniments comprised, quite heavily, of arpeggiations. Brahms sets mediocre poetry music in most of his lieder. Brahms belief that great poetry does not need music drives this tendency. These three pieces encapsulate the full spectrum of Romantic love from the childish frivolities of Ständchen to the passionate sentiments of Wie bist du meine Königin.

Minnelied
Holder klingt der Vogelsang, wenn die Engelreine, die mein Jünglingsherz bezwang, wandelt durch die Haine.

Röter blühen Tal und Au, grüner wird der Wasen, wo die Finger meiner Frau Maienblumen lasen.

Ohne sie ist alles tot, welk sind Blüt und Kräuter; und kein Frühlingsabendrot dünkt mir schön und heiter.

Traute, minnigliche Frau, wollest nimmer fliehen, dass mein Herz, gleich dieser Au, mög in wonne blühen!

- Text by Ludwig H.C. Hölty

Love song
The bird song sounds lovelier, when the virgin angel, who my young man's heart conquered, walks through the forest.

Redder bloom the valley and meadow, greener grows the grass, where my girl's finger gathered May flowers.

Without her all is dead, withered are blossoms and herbs; and no spring evening glow seems beautiful and serene.

Gentle, lovely lady, may you never leave that my heart, like this meaow, may bloom in bliss.

Ständchen
Der mond steht über dem Berge, so
recht für verliebte Leut;

Im Garten rieselt ein Brunnen, sonst
Stille weit und breit

Neben der mauer im schatten, da stehn
der Studenten drei, mit Flöt und Geig
und Zither, und singen und spielen dabei.

Die Klänge schleichen der Schönsten
sacht in dem Traum hinein, sie schaut
den blonden Geliebten und lispelt
"vergiss nicht mein!"

- Text by Franz Kugler

Wie bist du meine Königin
Wie bist du, meine Königin, durch sanfte
Güte wonnevoll!
Du lächle nur, Lenzdüfte wehn durch
mein Gemüte wonnevoll!
Frisch aufge blühter Rosen Glanz,
vergleich ihn dem deinigen?
Ach, über alles, was da blüht, ist deine
Blüte wonnevoll!
Durch tote Wüsten wandle hin, und
grüne Schatten breiten sich, ob
fürchterliche Schwüle dort ohn Ende
brüte, wonnevoll!
Lass mich vergehn in deinem Arm!
Es ist in ihm ja selbst der Tod, ob auch
die herbste Todesqual die Brust
durchwüte, wonnevoll!

- Text by Georg Friedrich Daumer

Serenade
The moon hangs over the mountains,
fitting for lovestruck people;

In the garden trickles a fountain,
otherwise it is still far and wide

Near the wall in the shadow, there stand
three students, with flute and fiddle and
zither, they sing and play there.

The sounds rise up to the loveliest of
women gently entering her dream, she
gazes on her blonde beloved and whispers,
"Forget me not!"

You are my queen
How are you, my queen, through gentle
kindness, joyful!
You only smile, and spring scents blow
joyfully through my soul!
Can I compare fresh unfolded roses
shine to your lustre?
Ah, above all which there bloom is your
blossom, joyful!
Green shadows spread when you walk
through dead deserts, whether terrible
heat without end exists there broods,
joyful!
Let me perish in your arm!
It is in them that Death itself, even if the
bitter pain of death devastates the
heart, is joyful!

UNIVERSITY OF
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presents

University Flute Ensemble

Directed by Kathleen Karr

Sunday Evening
April 10, 2011
7:00 p.m.
Malcolm Bird Recital Hall

WeLcoMe to the UniverSity of LoUiSviLLe!

We hope yoU enjoy the concert thiS evening.

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Thank you.

University of Louisville Flute Ensemble

Sarah Carney
Katelin Dickerson
Brittany Glass
Jessica Kastor
Kelly Moreman
Lauren Morris
Michelle Schapmire
Kaila Washington
Samuel Williams

PROGRAM

Brandenburg Concerto No. 4 for Flute Choir — J.S. Bach (1685-1750)
I. Allegro
II. Andante — Arranged for flutechoir by Fredrick Lange
III. Presto

University of Louisville Flute Ensemble
Matthew Karr, *bassoon*

Sinfonica, Op. 12 — Anton Reicha (1770-1836)
I. Allegro

Kelly Moreman, Katelin Dickerson,
Lauren Morris & Kathleen Karr

Jour D Ete a La Montagne — Eugene Bozza (1905-1991)
I. Pastorale
II. Aux du Torrent
III. Ronde

Lauren Cannady, Samuel Williams,
Kaila Washington & Sarah Carney

Serenade — Ingolf Dahl (1912-1970)
I. Alla Marcia

Samuel Williams, Kaila Washington,
Michelle Schapmire & Sarah Carney

Suite for Flute Choir — Arthur Frackenpohl (b. 1924)
I. Intrada

University of Louisville Flute Ensemble

UNIVERSITY OF
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presents

Graeme Gardiner,
jazz saxophone

Student of Mike Tracy

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
April 10, 2011
4:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PERSONNEL

Noah Barker, *keys*
Michael Vettraino, *guitar*
Jon Arstingstall, *banjo*
Jonathan Gardner & Luke McIntosh, *basses*
Zack Kennedy & Will Fisher, *drums*
Ryan Sanders & Zach Driscoll, *saxophones*

PROGRAM

Isotope	Joe Henderson
You Don't Know What Love Is	Gene DePaul & D. Raye
Isfahan	Billy Strayhorn
Computer "G"	Kenny Garrett
Big Country	Bela Fleck
Stoner Hill	John Cowherd
Mana	Janek Gwizdala

PROGRAM NOTES

Isotope — **Joe Henderson**

I chose to play this tune for my recital, not especially because I have any special connection with the tune but more so the people that I will be playing it with. I have very much enjoyed not only these people, but all of the musical experiences that I've had a chance to experience while in Louisville. Out of those many experiences, those playing with Zack and Jon as a trio have been some of my favorites. With this tune I'll be adding in a great guitar player, former roommate, and great friend, Michael Vettraino. Hopefully you, as an audience will enjoy it as much as we do.

You Don't Know What Love Is — **Gene DePaul & D. Raye**

This arrangement is a sort of mash-up of two of my favorite versions of the tune. The John Coltrane *Coltrane for Lovers* recording and Vamp version, often heard at the Nachbar. The tune is AABA, and we've approached the first A section ala Coltrane (as best as one can), "smoothing out" the groove moving into the rest of the song. With the suave styling of Zack Kennedy on the drums, this feel-good arrangement of the tune is a ton of fun to play. Please enjoy.

Isfahan — **Billy Strayhorn**

Isfahan has been played many different ways, by many different people. As a duo, I chose this tune as a textural challenge and an example of bare communication with one of my favorite people and instruments to play with. A duo setting with bass and saxophone tends to present several difficulties. The bass player, without drums or piano, is held at a much higher standard harmonically as well as rhythmically. He is forced to be the sole block of solid time. With a few moments of semi-rubato, this duo experiment has proven to be quite a challenge and a chance for an interesting new perspective of, in my humble opinion, one of the greatest Billy Strayhorn tunes.

Computer "G" — **Kenny Garrett**

Over the past year I've become completely enamored by the playing of Kenny Garrett. His sound, diction, and phrasing all combine into an extremely unique version of the alto saxophone. This version of Kenny Garrett's tune, originally recorded on *Garrett 5* and more commonly known from *Black Hope* with Joe Henderson, is one of my favorite examples of Kenny Garrett's

playing. With the help of someone that I've enjoyed playing and learning with over the past four years, Ryan Sanders, this is our homage to one of my biggest musical influences.

Big Country — **Bela Fleck**

Ever since I can remember I've been listening to Bela Fleck and The Flecktones. They are easily my favorite contemporary/world music group on the scene right now. The uniqueness of texture and instrumentation combined with the original writing of Bela Fleck and others in the band through all of their albums are so very different than any other group that I've heard. This tune specifically has always had special meaning for me, it being one of the tunes on the live album *Live At The Quick*, first introduced to me by my mother. This tune is dedicated to her and I'm very excited to be able to perform it finally. Enjoy.

Stoner Hill — **John Cowherd**

I've come to realize that the way I interpret and portray my music has a lot to do with when, how, and in what situation I first heard it. Up until now I believe that the best way to introduce yourself to new music that you've never heard before is to hear it live. Last semester I saw the Brian Blade Fellowship Band at the Chicago Jazz Festival and they blew my mind. Since then I've added as many of their albums as I possibly could to my library and enjoyed every minute of it. This tune is a great example of their incredible use of simple harmonies and tasty horn voicings. Along with a heart-felt bass solo from Luke McIntosh this group has really come together to make this song feel great.

Mana — **Janek Gwizdala**

Earlier this school year, I was introduced to Janek Gwizdala, one of many often overlooked (in this area) New York based musicians with monumental talent. He has managed to fuse what seems to be the avant-guard style harmonies associated with much of modern jazz and the feel-good drum and bass, type jam band vibe associated with anything but modern jazz. This tune, *Mana*, from the *Live at the 55 Bar* album has been a regular in my "walk to school" playlist. Everytime I hear it, I have trouble keeping down a big smile. This is the last tune we will play tonight and I hope it leaves everyone on a great note.

ARTIST BIOGRAPHY

Graeme grew up in a music home, his mother on piano and organ, father singing with guitar and in church and school choirs. As the first member of his mother's Suzuki piano studio, Graeme's first recital was at age four. Music study continued sporadically, often at odds with soccer and hockey. Graeme's world changed when his sixth grade band director offered alto saxophone among the choices for her students. Jazz opportunities began the next year and melded with classical endeavors to result in a successful audition for Lexington's School for the Creative & Performing Arts High School.

High school marching band included the privilege of soloing on soprano saxophone in his sophomore year, culminating with *Bands of America's* National Competition Finals in the RCA Dome in Indianapolis.

Outside marching band, concert band, and jazz band, Graeme was invited to be a regular with a local professional big band, the Metrognomes, with which he played for three years and still subs regularly.

Graeme successfully auditioned at the North Carolina School for the Arts for the final year of high school. Instead, he chose to finish high school in Lexington while traveling regularly to Louisville to begin study with Mike Tracy.

Mr. Tracy helped smooth the high school to college transition and Graeme embarked on his pursuit of a Jazz Performance degree. Through the University of Louisville, he has played with jazz greats Jeff Hamilton, Valery Ponomarev, Housten Person, Pat Labarbera, Dick Oats, and Byron Stripling. Also through the University and the city of Louisville, he has had the privilege to study with Mike Tracy, Pat Labarbera, John Labarbera, Antonio Hart, Eric Alexander, Jim Snidero, Don Braden, Jacob Duncan, and more.

Outside the University, music opportunities have continued to abound in Lexington and Louisville, regionally in Tennessee, and even in Wayne Newton's band in Wayne's Charleston, West Virginia's home town.

Plans beyond college include an extended stay in New Zealand, his father's family home, pursuing new musical opportunities.

Thank you for attending, listening and supporting Graeme.



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73rd Season
Three Hundred Forty-Fifth Concert
of the Society

Trio con Brio Copenhagen

Soo-Jin Hong, *violin*
Soo-Kyung Hong, *cello*
Jens Elvekjaer, *piano*

University of Louisville
Sunday, April 10, 2011
3:00 P.M.
Margaret Comstock Concert Hall

2010-2011 Contributors to Date to The Chamber Music Society of Louisville

We will be pleased to add the names of additional contributors in subsequent programs.

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Program

Piano Trio in C Minor, Op. 101 (1886) — Johannes Brahms (1833-1897)

- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Spell (1973)* — Per Nørgård (b. 1932)

Intermission

Piano Trio in A Minor, Op. 50 (1882) — Peter Ilich Tchaikovsky (1840-1893)

"In Memory of a Great Artist"

- Pezzo elegiaco: Moderato assai
- Tema con variazioni
 - Tema: Andante con moto
 - Variation I
 - Variation II: Piu mosso
 - Variation III: Allegro moderato
 - Variation IV: L'lstesso tempo (Allegro moderato)
 - Variation V: L'lstesso tempo
 - Variation VI: Tempo di valse
 - Variation VII: Allegro moderato
 - Variation VIII: Fuga
 - Variation IX: Andante flebile, ma non tanto
 - Variation X: Tempo di mazurka
 - Variation XI: Moderato
 - Variazione finale e coda:
 - Allegro risoluto e con fuoco—Andante con moto

* - *first performance for the Society*

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Trio Con Brio Copenhagen
April 10, 2011

The Trio Con Brio was first heard in the Louisville Chamber Music Series in the 2008-2009, when they stunned the audience with masterful performances of trios by Shostakovich and Ravel.

Piano Trio No. 3 in C Minor, Op. 101 — **Johannes Brahms (1833-1897)**

Allegro energico
Presto non assai
Andante grazioso
Finale: Allegro molto

This piano trio is one of the most mature works from Brahms's pen; here there are no youthful outbursts as in the earlier piano trios, or in the early piano sonatas that Brahms was unhappy about having published too soon. It is common knowledge that Brahms destroyed more than twice as many compositions as he published, possibly quite a bit more, so one is prompted to ask, "what helped this one survive his rigorous trimming?" In this case, the short answer is that it is among the most–perhaps *the* most–"classical" of his chamber works. In it there is nothing tangential, nothing theatrical nor the least bit of anything extra-musical. The harmonic schemes are drawn out in clear-cut melodic phrases and rhythmic ideas are molded to achieve a perfect balance between rhythm, harmony and melody. There is throughout a deep quality of unity, that is, a unity of purpose out of which themes, while possessing contrasting elements and characteristics, are often near variations; at times the variations are close enough that we will have to say that this movement, which seems to be composed on the basis of a formal structure depending on internal contrast between themes, can equally be considered a set of variations. In 1933 in a speech celebrating the 100th year after Brahms' birth, Schoenberg identified this compositional technique as "developing variation" and because this approach was, in essence, similar to composing with the twelve-tone technique, he claimed that it proved that Brahms without knowing it (or perhaps even wanting it?), was ahead of his time: "Brahms the Progressive."

All the movements in this work manifest extraordinary insistence on several basic ideas, essentially contrast between two themes that work with rhythmic vitality in one and smooth lyricism in the other. In the first movement the first theme has two parts, one of which one is bold, muscular with large gestures to launch the piece, the other, a sharply contrasting rhythmic idea follows. As a two-part whole, this makes a strong opposition to the mellow singing second theme. In the second movement, a scherzo, the contrast is between a scurrying, fluid idea, and a sonorous, almost atmospheric, static theme that barely moves. The contrast in the last movement is similar to that of the first; a rhythmic and strongly-marked theme alternates with one that is more fluid. Thematic (or, "developing") variation is the driving force here.

One other fundamental trait throughout the work is the familiar play in this composer's works of three against two: a beat subdivided into triplets is suddenly turned into duplets; two measures of three counts become three measures of two counts; or, three measures of two counts become two measures of three counts. This idea is carried out with great thoroughness and subtlety in the third movement in which the composer works constantly with a phrase of three measures in which the first measure has three beats and the next two have two beats each. If one counts even pulses (it's a slow movement), it comes out like this: 1-2-3, 1-2, 1-2. Then after a number (seven) of these sets of three measure phrases, he is "out of balance" with the large rhythmic shape and in order to bring it back together, he creates a grand phrase of six measures in which two measures of three are followed by four measures of two

(thus, 1-2-3, 1-2-3, 1-2, 1-2, 1-2, 1-2). Summing things up thus, he is able to return to his three-measure pattern. And so, the whole movement continues with these gentle metric oppositions.

The first movement is well-honed and trim; it is a full-bodied, well-argued sonata form. The second is a scherzo-trio, the third is a lyrical theme and variations and the last movement is a sonata rondo form with a well-developed central section. Throughout, the piano and strings play off against each other in shaping and sharing the musical ideas, first one, then the others, back and forth in a way that is almost uncanny. One asks how can these themes be so appropriate at one and the same time for three distinctly different instruments? That they are, is encased in the constant interchange of musical thoughts.

Spell

Per Nørgård
(b. 1932)

Per Nørgård is the most prominent Danish composer after Carl Nielsen, and one of the most original figures in the cultural life of Denmark. His signature can be found almost anywhere in Danish music as a result of his animation, teaching, thought-provoking theories and cultural criticism. For more than thirty years his widely embracing musical personality has inspired and influenced a host of Scandinavian composers. Nørgård has written works in all categories, for amateurs as well as for professionals: from large-scale operas to modest hymns, from simple movements to imposing edifices. He received the Wilhelm Hansen Composer Prize 2000.

As a young man, Nørgård was a student of Vagn Holmboe, and his early works do show that he was inspired by the Nordic character of his teacher. During the late 1950s, Nørgård explored the possibilities in Central European modernism. His occupation with new structural approaches lead to the discovery of the so-called infinity row, a serial system or musical growth principle, which can be compared to the symmetrical formations of nature. This way of composing has been compared with fractal geometrical forms—repeating structures in an infinite, hierarchical system.

For Nørgård, the artistic universe is connected from beginning to end as one big work in progress. This is paradoxical, since in his music through the years, the composer has continuously broken with his own traditions, in the name of self-transgression: ironic pastiches, infinity rows, Golden Section proportions, beauty-seeking metaphysics in the '70s, via the wrestling of the '80s with great existential questions, centered around a large group of works strongly inspired by the schizophrenic artist Adolf Wölfli, to the experiments in the '90s with the phenomenon that Nørgård calls "tone lakes."

Rationality and spontaneity, structure and freedom, yin and yang, local and global, system and chaos, art and kitsch, construction and expression—in Per Nørgård's universe, opposites are constantly taken into consideration. The tension or interference in Nørgård's music is this dialectic between opposite tendencies in the different layers.

Nørgård's art constantly creates the vision that the potential of music is far greater than we think. The conductor Sergiu Celibidache predicted: "Only the mind of a new time in the new millennium will be able to understand the scope of Nørgård's music."

Spell, written in 1973, is the second of Nørgård's two piano trios, composed nearly two decades apart. In between, Nørgård's flirtation with the avant-garde had come and gone, leaving a legacy of balance between the old and the new. One feature of the earlier trio does remain: the tendency towards a linear conception, but now intensified to the point where even the piano is treated, at least in the opening section of the piece, less as chordal instrument than as one of three largely monophonic partners.

Spell brings together disparate strands, with textures that grow more complex as well as more unified, until, in the closing section, the music starts to disintegrate once more.

Nørgård devised a system of notation in which certain notes within larger groupings are singled out for dynamic variation; on several occasions the number of repetitions is left to the performer.

- Note provided by Trio Con Brio Copenhagen

Piano Trio in A Minor, Op. 50 — **Peter Ilich Tchaikovsky (1840-1893)**

I. Pezzo elegiaco. Moderato assai
II. A. Tema con Variazioni. Andante con moto.
B. Variazione Finale e Coda. Allegro risoluto e con fuoco.

Tchaikovsky composed this trio to memorialize the pianist Nikolai Rubenstein who died in 1881; it is dedicated "To the Memory of a Great Artist." In it, a piece with a significant piano part, Tchaikovsky expressed his regard for his friend and champion–in spite of having articulated his dislike for the instrumental combination in a letter to his patroness, Mme von Meck. To her he had confided that he could not "endure" the sound of the smooth strings together with the percussive piano. Nevertheless, he overcame his resistance and composed a work that makes demands on all sides: both performers and audiences need to come to grips with a lengthy and demanding work to reap the reward it can bring.

The first movement is long (more than 18 minutes) and as the title indicates, it sets an elegaic mood with simple means: over a graceful accompaniment in the piano, the cello and the violin play a simple folk-like melody comprised of four-measure phrases. Predictably, it's in the minor mode and takes advantage of the falling augmented second for affect as it traces its first cadence, but then turns to a more positive-sounding, even uplifting, second phrase. A transition takes over from the piano's statement, the tempo changes to *Allegro guisto,* and a second theme is introduced in the dominant key of E Major; this, in turn, becomes developmental with bits of the melody reappearing in new and often robust guises. Once finished, the forward motion winds down and the original tune reappears in the first violin, *Adagio con duolo e ben sostenuto,* with new accompaniment. From this point the whole first segment is repeated–but without the modulation–to the point where a coda brings the strings together in harmony as they repeat, unchanging, a four-measure melody, while the right hand of the piano plays a greatly simplified version of the original tune in octaves over a tonic pedal point. Conclusion comes with an exchange of roles in the plain cadence at the very end.

The two parts of the second movement taken together are even longer than the first. The first part comprises a theme and eleven variations: several quite short, several somewhat longer, and four between two and three minutes long. They are extremely varied and the focus is less on a technique of variation than on contrast. The twenty-measure theme in the major dominant mode, has an unusual shape: one six-bar phrase repeated, a contrasting phrase of four measures and a return to the original tune, shortened to four measures. A distinctive feature is the slight lilt provided by the short-long (accented) rhythmic figure that appears in the second bar of the two-bar phrases.
The variations run a gamut of styles and musical types, and several of them are so much more easily associated with the composer than with the dedicatée of the work that the listener begins to quite forget that the work is a memorial. I might mention the one that sounds like a music box (piano high in the treble, strings droning all the while), the waltz, the mazurka (more brilliant than poetic), and a terrific three-part fugue, complete with expositions, sequences, a pedal point and a sweeping, contrary-motion chromatic scale in the piano. I have dubbed the particularly fetching variation that follows the fugue, the "aeolian harp." In 9/8 and marked *Andante flebile ma non tanto* ("plaintive and mournful, but not

too much"), the whole takes place over a dominant pedal point. Throughout the piano plays, always *pp*, nothing but rising and falling unchanging arpeggios followed by chords, and the strings, muted and *lamentoso*, play their contemplative lines. One can just hear the rustling strings of the aeolian harp secreted somewhere in a chink in a wall as the tune floats unbidden through the air. Not surprisingly the atmosphere is quickly dispersed by the brilliant mazurka that follows.

In the second part of the variations that comprises the finale and coda, the composer works himself into quite a grandiose frenzy; the music leaps into high gear with flashing scales, dotted rhythms and indulges in a bit of adventurous harmonic motion before settling down, *fff, Andante con moto,* into a grand rendition of the initial tune from the first movement. Here the piano has huge gestures, giant chords and grand contrary-motion arpeggios that surge under the strings playing octave unisons *fff*. Finally the moment comes when, energy spent, the strings progressively tone down the range, dynamics and tempo–to a near standstill. Then, as if a distant memory or recall, comes the funeral march with the final rendering of the opening phrases of the first tune in the strings, *piangendo.*

- Notes © Dr. Jean Christensen

The Pre-Concert Lecture will be presented by Dr. Naomi Oliphant, Associate Dean, School of Music beginning at 2 PM in Room 125. An accomplished pianist and frequently engaged as a collaborative artist, she will bring special insight to her commentary. All are welcome to attend.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

featuring

Christopher R. Kent, *Conductor*

Student of Kent Hatteberg

and

COLLEGIATE CHORALE

featuring

Christopher R. Kent, *Conductor*

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Evening
April 10, 2011
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Magnificat — Francesco Durante (1684-1755)

I. Magnificat

II. Et Misericordia

Erin Keesy, *soprano* Ruthanne Fulton, *mezzo soprano*

III. Deposuit potentes

Bomi Lee, *piano*

April Is In My Mistress' Face — Thomas Morley (1557-1602)

Animal Crackers Vol. I — Eric Whitacre (b. 1970)

I. The Panther

II. The Cow

III. The Firefly

Ruthanne Fulton, *piano*

I Know I've Been Changed — arr. Damon Dandridge (b. 1977)

Kenneth Oeth, *tenor* Chloe Richards, *soprano*

CHRIS KENT CHORALE

Dixit Dominus — George Frideric Handel (1685-1759)

Mt. 1: Dixit Dominus

Marina Konishi-Comfort, Brittney Washam, *violins*

Timothy Eshing, Geoff Britton, *violas*

John Marietta, *cello* Catherine Craig, *bass*

Bomi Lee, *harpsichord*

Erin Keesy, *soprano* Ruthanne Fulton, *mezzo-soprano*

Rob Carlson, *tenor*

Dennoch singt die Nachtigall — Josef Rheinberger (1839-1901)

COLLEGIATE CHORALE

Amor De Mi Alma — Z. Randall Stroope (b. 1953)

John the Revelator — Paul Caldwell & Sean Ivory

Bomi Lee, *piano*

University Chorus
Bomi Lee, *director*

Soprano I
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Nicole Carlson
Patricia "Gabby" Dixon
Kimberly Hajdalenko
Mary Hamilton
Bailey Haskell
Treneese Hughes
Chelsey Jackson
Hannah Parker
Angela Stephens*
Katelyn Thompson

Tenor I
Josh Hamilton*
Kenneth Oeth*
William Summay

Tenor II
Christopher R. Kent*
Alex Moore
Ethan Schmidt
Parker Scinta

Alto I
Phoebe Bell
Emma Dill
Kathleen Hoye
Ashley Kruth
Bomi Lee*
Na-Rae Lee*
Alexandra Lewis

Alto II
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Joshua Hein*
Craig Lambert
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Chris Kincaid
David Taustine

**graduate student*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman#
Samantha Lilly
Emily Nash#
Sarah Tubbesing
Kelly Welding#
Sabrina Wellendorff#

Soprano II
Jessica Banet#
Virginia L. Henley#
Rachel Hobbs#
Emily Howes
Jessica Kastor
Erin Keesy+
Angela Stephens*

Tenor I
Ricky Lynn Case II
Joshua Hein*#
Ian M. Hooper
Cody Martin#
Daniel Reed

Tenor II
Dan Box#
Robert Carlson#
Bradley Detro
Joshua Hamilton
Christopher R. Kent*+
Nick Peak#
John Sida
GeoffreyWallace
Andrew Wheaton#
Trevor Zwick#

Alto I
Laura Campbell#
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+#
Na-Rae Lee*
Claire Mosley
Katie A. Palmer#
Emely Stratton

Alto II
Katie Allen#
Sarah Barker#
Melanie Brison
Ruthanne Fulton*#
Vicky Lubbers
Carlisle Schoner*
Amber Whittaker

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray#
Nicholas D. Gray#
Jacob Hein#
Ethan James McCollun
Phillip Morgan
Kevin Oziminski#

Bass II
Josh Brooks#
Aaron Coomer
Jay Coughlon
Anders Davidsen#
Tyler Dippold#
Austin Echols+
Shane Nelms
Nick Pappe
Mason Stewart#

#Member of the C. Kent Chorale
+section leader
**graduate student*

University of Louisville
Christopher Kent, Graduate Conducting Recital
University Chorus and Collegiate Chorale

Sunday, April 10, 2011
Texts, Translations, and Notes

Selections by the University Chorus

Magnificat **Francesco Durante**

Durante was a leading composer of 18th century church music and an outstanding teacher of international repute. Among his pupils were Giovanni Battista Pergolesi (to whom this work is often misattributed), Girolamo Abos, Pasquale Anfossi, Tommaso Traetta, Antonio Sacchini, Nicolo Piccinni and Giovanni Paisiello. Durante was a unique composer in that he devoted his career to the composition of sacred and instrumental works, instead of opera like his Neapolitan colleagues. In his music, he was attentive to the styles of the past, while looking toward the Classical style of the future. His importance as a focal point in the development of 18th-century Neapolitan church music and the merit of his contributions to instrumental music remain unchallenged.

The first section, Magnificat opens with the sopranos presenting the *cantus firmus* in Bb major. The *cantus firmus*, which is built on the eighth psalm tone, is passed from voice to voice and is decorated with elaborate running passages in the accompanying voices. The piece begins in Bb major, and then modulates to F major, then to D minor, before returning to Bb major. The second section, Et misericordia, begins with a gentle dialogue between soprano and alto soloists only to be interrupted by the chorus commenting forcefully on the text "Fecit potentiam." In the third section, Deposuit potentes, the theme is passed from part to part in a similar fashion to the first movement. Toward the end of the movement, there is a polyphonic flourish of running notes in all voices and then the choral lines suddenly come together for the final two interactions of the words "dimisit inanes."

I. Magnificat

Magnificat, anima mea Dominum; et exultavit spiritus meus in Deo salutari meo; quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est: et sanctum nomen eius.

My soul doth magnify the Lord, and my spirit hath rejoiced, for he hath regarded the lowliness of his handmaiden. For behold, from henceforth, all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name.

II . Et Misericordia

Et misericordia eius a progenie in pregenies timentibus eum. Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.

And his mercy is on them that fear him throughout all generations. He hath shown strength with his arm, he hath scattered the proud in the arrogance of their hearts.

III . Deposuit Potentes

Deposuit potentes de sede, et exaltavit humiles, esurientes implevit bonis, et divites dimisit inanes.

He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things, and the rich he hath sent empty away.

April Is In My Mistress Face **Thomas Morley**

Thomas Morley was the most influential figure in the Elizabethan vogue for the Italian madrigal, which reached its peak during the eight years in which his works first appeared in print. Morley appears to have been chiefly responsible for initiating the brief but brilliant flowering of the English madrigal between the years of 1588-1627. Morley's compositions were more extensive and more varied than those of most English composers of the period. He evidently tried to emulate his master, William Byrd, in the variety of forms and styles he cultivated.

April Is In My Mistress' Face is one of the best-known English madrigals. It was published in 1594, and appears to be based on an Italian text by Livio Celiano, set by Orazio Vecchi in 1587. This piece is characteristic of Morley's madrigals in that it displays restraint and balance while being exuberant and graceful. The text describes a woman whose physical beauty is unmatched but whose heart is as cold as December. Morley paints the text by using major triads and cadences when the text describes the mistress' face, eyes, and bosom and the minor mode when the text describes the mistress' heart.

April is in my mistress' face, and July in her eyes hath place; within her bosom is September, but in her heart a cold December.

Animal Crackers Vol.1 **Eric Whitacre**

Eric Whitacre is a noted American composer, conductor, and lecturer who is known for his unique tonal language characterized by expansive chord clusters. Whitacre studied composition at the University of Nevada, Las Vegas before earning a Master's degree in composition from the Juilliard School. The text is a collection of children's poems written by Ogden Nash. Each movement is a musical representation of an animal. In *The Panther*, one can use his/her imagination to hear a panther stalking its prey until it pounces at the end. *The Cow* features the basses "mooing" in a high falsetto. *The Firefly* has triplet eighth notes in the piano part that sound like a firefly flittering through the air. Whitacre's description of this work is as tongue-in-cheek as the piece itself:

> "I have always dreamed of writing a substantial collection of choral works that might enter the standard choral repertoire, something with the depth and passion of Monteverdi's Fourth Book of Madrigals and the charm and timelessness of Brahms' Liebeslieder Waltzes. I wrote this instead."

I. The Panther

The panther is like a leopard, except it hasn't been peppered. If you behold a panther crouch, prepare to say Ouch. Better yet, if called by a panther, don't anther.

II. The Cow

The cow is of the bovine ilk; one end is moo, the other milk.

III. The Firefly

The firefly's flame is something for which science has no name. I can think of nothing eerier than flying around with an unidentified glow on a person's posterior.

I Know I've Been Changed **arr. Damon H. Dandridge**

Prof. Damon H. Dandridge is currently the Director of Choral Activities at Cheyney University. He holds the Master of Music degree in Choral Conducting from The Florida State University and the Bachelor of Music Education degree in Choral Music/Voice from South Carolina State University with additional studies at Boston University. Prof. Dandridge is a past-winner of the National Association of Negro Musician's Brantley Choral Arranging competition.

I know I've Been Changed is a spiritual set for choir and soloists. Throughout the piece, the chorus interjects in a call and response manner with the soloist. The piece builds to a climax as the chorus and soloist join in homophony. The final chord is a major triad, which is an aural representation of the spiritual change mentioned in the text.

I know I been changed 'cause de angels in Heaven done signed my name. I prayed all night and I prayed all day too; I'll keep on praying till I come through. I stepped in the water and the water was cold. It chilled my body but not my soul. If you don't believe dat I've been redeemed, den follow me down to dat Jordan stream.

Dixit Dominus **George Frideric Handel**

In 1707, at the age of 22, Handel began a three-year visit to Rome, and, in spite of his Protestant background, was soon taken up by the cream of Catholic Italian society. Dixit Dominus, a setting of Psalm 110, was completed in April 1707. The piece, resplendent with bright color, vocal virtuosity, expansive structure, and driving energy, was clearly designed by Handel to demonstrate his ability to write in the Italian style, and has marked resonances with the choral works of Vivaldi. It has been suggested that it was almost as though this young composer, newly arrived in the land of virtuoso singers and players, was daring his hosts to greater and greater feats of virtuosity. The vivid images of the psalm text are set for five-part chorus, soloists, strings, and continuo. Handel unifies the composition with a *cantus firmus*, a fragment of Gregorian chant that appears in majestic, sustained notes.

Dixit Dóminus Dómino meo, sede a dextris meis: donec ponam inimícos tuos scabéllum pedum tuórum.

The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool.

Dennoch singt die Nachtigall **Josef Rheinberger**

Rheinberger was a German organist and composer. A professional organist from childhood, he studied at the Munich Conservatory (1850–4), where from 1859 he was a respected organ and composition teacher. He is mostly known for his organ compositions; however, there is a wealth of sacred and secular choral compositions that have gained popularity in recent years. This piece is from his op. 170 entitled "In Sturm und Frieden" (In Storm and Tranquility). The title of op. 170 outlines the subject of the song. For example, it refers to the nightingale, which despite thunderstorms sings peacefully.

Rheinberger paints the text in a way that allows the listener to aurally experience the thunderstorm and the subsequent calm. The refrain of the nightingale is always the same; however each time it returns in a different key-first C major, then D major, then E major, and finally A major. Aside from the literal meaning of the text, the piece can also be seen as a metaphor for life: Even though there may be hard times, there will soon be peace.

Glühend sticht der Strahl der Sonne. Schweigen herrscht im weiten All, nicht ein leises Lüftchen reget sich; dennoch singt die Nachtigall. Immer droh'nder türmt am Himmel sich empor ein grauer Wall. Schwüle drückt die Blumen nieder; dennoch singt die Nachtigall. Brausend kommt der Sturm geflogen, wirbelt sich den Staub zum Ball, wirft ihn heulend in die Lüfte; dennoch singt die Nachtigall. Aus dem dunkeln Schoß der Wolke zuckt der Blitz, im Widerhall rollt der Donner durch die Berge; dennoch singt die Nachtigall.

The glowing rays of the sun prick through the clouds. Everything is calm; not a breath of air stirs. Even so sings the nightingale. A gray wall threatens to gather in the skies above. The humidity forces the flowers to wilt. Even so sings the nightingale. The storm comes roaring and whirls itself into a dust ball wailing in the air. Even so sings the nightingale. Out of the dark lap of the clouds bursts forth lightning. The thunder echoes through the mountains. Even so sings the nightingale.

Amor de Mi Alma **Z. Randall Stroope**

Born in Albuquerque, New Mexico, Randall Stroope completed his masters in voice performance at the University of Colorado (Boulder), and a doctorate in conducting at Arizona State University. He also did post graduate individual conducting study with Margaret Hillis, Chorus Master of the Chicago Symphony. Dr. Stroope is the director of Choral and Vocal Studies at Oklahoma State University, where he conducts the Concert Chorale and Chamber Choir.

Amor De Mi Alma is a piece whose beauty lies in its simplistic harmonies and connection to the text. Occasional passing dissonances resolve into lush harmonies with soaring soprano lines. The C section modulates from Db major to E major by keeping the common enharmonic tone Ab (G#).

Yo no naci sino para quereros; Mi alma os ha cortado a su medida; Por hábito del alma misma os quiero. Escrito está en mi alma vuestro gesto; Yo lo leo tan solo que aun de vos Me guardo en esto. Quanto tengo confiesso yo deveros; Por vos nací, por vos tengo la vida, Y por vos é de morir ye por vos muero.

I was born to love only you; My soul has formed you to its measure; I want you as a garment for my soul. Your very image is written on my soul; Such indescribable intimacy I hide even from you. All that I have, I owe to you; For you I was born, for you I live, For you I must die, and for you I give my last breath.

John The Revelator **arr. Paul Caldwell & Sean Ivory**

Performed in a myriad of arrangements by gospel groups throughout the South, *John the Revelator* seems to have been first recorded between 1927 and 1930 by Blind Willie Johnson a Texan and street-corner evangelist; and self-taught master of the slide guitar. A decade later the piece turned up as a roster staple in the repertoire of Delta Blues legend Son House. Both men authored most of their recorded material and Johnson's recordings even credit him as the composer of *Keep Your Lamps Trimmed and Burning.* But neither artist claimed *John the Revelator* as his own. Both men identified it as traditional.

Both Blind Willie Johnson and Son House were practitioners of a charismatic tradition, a religion that used music to lift worshipers into an ecstatic, trance-state of mind. These periods of holy delirium allowed followers to gain brief glimpses into a world described by John in the book of Revelation. More importantly, they offered respite and hope to an African-American population trapped in webs of physical and economic hardship.

In our arrangement, we have tried to make optimal use of the precious Blues scales employed by Johnson and House. Harmonically and texturally, our piece is more closely related to the work of Son House's musical children, the next two generations of American Blues pioneers.

-Paul Caldwell and Sean Ivory – September 2001

O tell me who is that writin? John the Revelator, writin' in the book of seven seals. When John looked over Calvary's hill, heard a rumblin' like a chariot wheel. Well, tell us, John, what do you see? I saw a beast rising from the sea! O tell me what is he writin' 'bout the revelation, writin' in the book of seven seals? Talk to us John! What's the good news? The crippled can walk; the dead are singing the blues. Oh, John, in the graveyard, whadaya see? The dead are dancin' round me. Oh tell us: who is writin'? Tell us: what he's writin'? Tell us: who is writin'? Tell us why he's writin. Time for revelation and for jubilation. Tell what you're writin'. Read it to us John! Well, just tell it in your book, John. Well, just tell it in your precious book, John. Well, just tell it in that book of seven seals. John!

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

featuring

Angela Stephens, *Conductor*

Student of Kent Hatteberg

and

COLLEGIATE CHORALE

featuring

Angela Stephens, *Conductor*

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Evening
April 10, 2011
8:15 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Misericordias Domini (K. 222) — Wolfgang Amadeus Mozart (1756-1791)

Marina Konishi-Comfort, *violin I* Brittney Washam, *violin II*
Timothy Eshing, *viola* John Marietta, *cello*
Jordan Wright, *bass*

Sechs Lieder im Freien zu singen, Op. 48 — Felix Mendelssohn (1809-1847)
Die erste Frühlingstag
No. 2 Die Primel (The Primrose)
No. 3 Frühlingsfeier (Spring Festival)
No. 4 Lerchengesang (The Song of the Lark)

i carry your heart with me — David Dickau (b. 1953)

Bomi Lee, *accompanist*

Ain't Got Time to Die — Hall Johnson (1888-1970)

Ricky Lynn Case II, *soloist*

STEPHENS SINGERS

Miserere mei Deus — William Byrd (1540-1623)

Haec Dies — William Byrd

COLLEGIATE CHORALE

Ave Maris Stella — Edvard Grieg (1843-1907)

Justorum Animae (op. 38, no. 1) — Charles Stanford (1852-1924)

Trois Chansons de Charles d'Orléans — Claude Debussy (1862-1918)

III. Yver, vous n'estes qu'un villain

Haley DeWitt, *soprano* Joshua Hamilton, *tenor*

Carlisle Schoner, *alto* Phillip Morgan, *bass*

Ride On, King Jesus — arr. Moses Hogan (1957-2003)

Bomi Lee, *accompanist*

University Chorus

Bomi Lee, *director*

Soprano I
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Nicole Carlson
Patricia "Gabby" Dixon
Kimberly Hajdalenko
Mary Hamilton
Bailey Haskell
Treneese Hughes
Chelsey Jackson
Hannah Parker
Angela Stephens*
Katelyn Thompson

Tenor I
Josh Hamilton*
Kenneth Oeth*
William Summay

Tenor II
Christopher R. Kent*
Alex Moore
Ethan Schmidt
Parker Scinta

Alto I
Phoebe Bell
Emma Dill
Kathleen Hoye
Ashley Kruth
Bomi Lee*
Na-Rae Lee*
Alexandra Lewis

Alto II
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Joshua Hein*
Craig Lambert
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Chris Kincaid
David Taustine

**graduate student*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt#
Lauren Dillman
Samantha Lilly#
Emily Nash
Sarah Tubbesing#
Kelly Welding
Sabrina Wellendorff

Soprano II
Jessica Banet
Virginia L. Henley
Rachel Hobbs
Emily Howes#
Jessica Kastor#
Erin Keesy+#
Angela Stephens*

Tenor I
Ricky Lynn Case II#
Joshua Hein*
Ian M. Hooper#
Cody Martin
Daniel Reed#

Tenor II
Dan Box
Robert Carlson
Bradley Detro#
Joshua Hamilton#
Christopher R. Kent*+
Nick Peak
John Sida#
Geoffrey Wallace#
Andrew Wheaton
Trevor Zwick

Alto I
Laura Campbell
Laura Elizabeth Davis#
Erin Heckmann#
Bomi Lee*+
Na-Rae Lee*#
Claire Mosley#
Katie A. Palmer
Emely Stratton#

Alto II
Katie Allen
Sarah Barker
Melanie Brison#
Ruthanne Fulton*
Vicky Lubbers#
Carlisle Schoner*#
Amber Whittaker#

Bass I
Marquese Carter#
Adam Dahmer#
Jon Fejes#
Josh Gray
Nicholas D. Gray
Jacob Hein
Ethan James McCollum#
Phillip Morgan#
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer#
Jay Coughlon#
Anders Davidsen
Tyler Dippold
Austin Echols+#
Shane Nelms#
Nick Pappe#
Mason Stewart

#Member of the Stephens Singers
+ section leader
**graduate student*

University of Louisville

Angela Stephens, Graduate Conducting Recital

University Chorus and Collegiate Chorale

Sunday, April 10, 2011

Texts, Translations, and Notes

Selections by the University Chorus

Misericordias Domini (K. 222) — **Wolfgang Amadeus Mozart (1756-1791)**

Included in Mozart's vast output of music is a considerable number of sacred works, including numerous masses, several settings of *Regina Coeli*, *Ave Verum Corpus*, a *Te Deum*, and numerous other litanies, offertories, psalms, motets and other mass fragments. Among these is the approximately six-minute offertory *Misericordias Domini*.

Misericordias Domini was composed in 1775 for two violins, cello, bass, and choir, although other instrumentation was added in later years. In 1776 Mozart sent a copy to Padre Martini, explaining that the Bavarian Elector had wanted to hear some of his contrapuntal music. Martini showed his satisfaction in his reply, stating that the piece had "all that is required by Modern Music: good harmony, mature modulation, a moderate pace in the violins, a natural connection of the parts and good taste." The piece, in D minor, is based on the first half of Psalm 89:1 and alternates between a soft, calm refrain declaring God's mercies ("misericordias Domini") and a more exciting, contrapuntal statement of "cantabo in aeternum" ("I shall sing for ever"). Mozart masterfully creates a pool of musical ideas and then passes them from one voice part to another, with all motives coming together at the close. During the calm refrain, listeners may note a striking resemblance between Beethoven's "Ode to Joy" and the underlying countermelody in the violin.

Misericordias Domini
Cantabo in aeternum.

Of the mercies of the Lord,
I will sing forever.
~Psalm 89:1a

Sechs Lieder im Freien zu singen, Op. 48 — **Felix Mendelssohn (1809-1847)**

Die erste Frühlingstag

No. 2 Die Primel (*The Primrose*)
No. 3 Frühlingsfeier (*Spring Festival*)
No. 4 Lerchengesang (*The Song of the Lark*)

Mendelssohn was born in Hamburg, Germany, just one year before contemporaries Frédéric Chopin and Robert Schumann. In addition to being one of the Romantic Era's most cherished composers, he also generated considerable attention as a conductor and musicologist, seeking to

bring to light great works from the past, such as J.S. Bach's *St. Matthew Passion*. His choral music is diverse in style and size, ranging from the grandeur of the oratorio *Elijah* (written for large chorus and full orchestra) to several minute-long *a cappella* partsongs.

These three pieces come from one of three sets of partsongs (opp. 41, 48, and 59) collectively called *Im Freien zu Singen*, or "To be Sung Outdoors." *Die Primel* is a piece of moderate speed that marks the beginning of spring with the arrival of a single primrose bloom, which is a sign of more beautiful things to come. Mendelssohn uses the tenors as the first greeters of spring with the other parts echoing, and shortly after the sopranos take over with a solo line, to be answered once again by the tenors.

The text of *Frühlingsfeier* also celebrates the joys of springtime and the inspiration that it brings. The thought of working, however, is an unwelcome one, and the speaker decides to rest and pray instead. This song is mostly homophonic and is marked with *sforzandos* at the promise of being productive, as well as at the decision to rest and simply enjoy the day instead.

Lerchengesang is the most upbeat of the three songs, marked *allegro vivace*, and mimics the lively song of the lark. The speaker is swept away with the rise of the bird's song, which leads him up to the sun through the clouds. In this piece, the women begin and are echoed by the men in a canon, as if a passerby heard the song of the lark and could not help but repeat it.

Die Primel

Liebliche Blume, bist du so früh
schon wieder gekommen?
Sei mir gegrüsset, Botin des Frühlings!

Leiser denn alle Blumen der Wiese
hast du geschlummert,
Liebliche Primel, Botin des Frühlings!
Sei mir gegrüsset, Botin des Frülings!
~Nikolaus Lenau

The Primrose

Lovely flower, did you come
back so early already?
I greet you, messenger of Spring!

More quiet than all flowers of the meadow,
you have been slumbering.
Lovely primrose, messenger of Spring!
I greet you, messenger of Spring!

Frühlingsfeier

Süßer, goldner Frühlingstag!
Inniges Entzücken!
Wenn mir je ein Lied gelang,
Sollt' es heut' nicht glücken?

Doch warum in dieser Zeit
An die Arbeit treten?
Frühling ist ein hohes Fest:
Laßt mich ruhn und beten!
~ Ludwig Uhland

Spring Festival

Sweet, golden spring day!
Heartfelt delight!
If I were ever to attempt a song,
should I not succeed today?

Yet why at this time
should I think of work?
Spring is a high holiday:
let me rest and pray!

Lerchengesang

Wie lieblicher Klang,
o Lerche dein Sang!
er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier,
ich singe mit dir,
wir steigen durch Wolken zur Sonne.
~Ludwig Uhland

The Song of the Lark

Oh lovely sound
of your song, oh lark
You rise and you swing in delight!
You take me away from here
I'm singing with you
We're going up to the sun through
the clouds!

i carry your heart with me

David Dickau
(b. 1953)

Dr. David Dickau is a choral director, composer, and Director of Choral Activities at Minnesota State University, Mankato, where he recently received the Distinguished Faculty Scholar award. He holds advanced degrees in choral music from Northwestern University in Evanston, IL, and the University of Southern California in Los Angeles. Dickau has taught choral music on both the high school and college levels, has conducted community and church choirs, and also served as music director of Magnum Chorum, a Twin Cities-based chamber choir.

In reference to *i carry your heart with me*, Dickau writes:
"E.E. Cummings is a poet of remarkable creativity and imagination. Born in Cambridge, Massachusetts in 1894, he spent significant time in France as well as in the United States. Cummings loved painting, particularly the works of Pablo Picasso…Influenced by the abstract tendencies prevalent in the arts in the first half of the Twentieth Century, his poems inspire numerous readings which provide new and fresh insights with each encounter…In this setting, I have chosen to focus on the warm and abundant optimism and emotion reflected in the text. Singers should be encouraged to open themselves to these feelings as they perform this piece."

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go, my dear, and whatever is done
by only me is your doing, my darling)
i fear
no fate(for you are my fate, my sweet)i want
no world(for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than the soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)
~ e.e. cummings

Ain't Got Time to Die — **Hall Johnson (1888-1970)**

Francis Hall Johnson was born in Athens, Georgia, on March 12, 1888. As a child, he heard spirituals sung by his mother and grandmother, both of whom had been slaves, and their music had a profound influence on his compositions. He studied at Atlanta University, received a degree from Allen University, and later attended the University of Pennsylvania, the Juilliard School, and the University of Southern California. With his choral music, Johnson desired "to show how the American Negro slaves—in 250 years of constant practice, self-developed under pressure but equipped with their inborn sense of rhythm and drama (plus their new religion)—created, propagated and illuminated an art-form which was, and still is, unique in the world of music."

Lord, I keep so busy praisin' my Jesus
Ain't got time to die.
'Cause when I'm healin' de sick I'm praisin' my Jesus
Ain't got time to die.
'Cause it takes all o' ma time to praise my Jesus,
All o' ma time to praise my Lord
If I don't praise Him de rocks gonter cry out, "Glory an' honor!"
Ain't got time to die.
Lord, I keep so busy workin' fer de Kingdom
Ain't got time to die.
'Cause when I'm feedin de po' I'm workin' fer de Kingdom
Ain't got time to die.
Lord, I keep so busy servin' my Master
Ain't got time to die.
'Cause when I'm givin' my all I'm servin' my Master
Ain't got time to die.
Now, won't you git out o' ma way, lemme praise my Jesus?
Out o'ma way! Lemme praise my Lord. If I don' praise Him de rocks gonter cry out,
"Glory an' honor!"
Ain't got time to die!

Selections by the Stephens Singers

Miserere mei Deus — **William Byrd (1540-1623)**

William Byrd was born in London, where he was brought up under the tutelage of organist and composer Thomas Tallis, with whom he maintained a close friendship throughout his long life. By the time he was thirty-two, they shared the job of organist for the Chapel Royal. Three years later, in 1575, Queen Elizabeth I granted Byrd and Tallis a patent for printing part-music on lined music paper, something that had rarely been seen up to this time. Because the Queen favored him, he was able to publish numerous Catholic works (Latin motets) during a time when the Church of England forbade it. With the Queen's favor and the patent, Byrd was able to publish

two collections of motets—the *Cantiones Sacrae*—one in 1589 and the other in 1591. His second book contained the five-voice motet *Miserere mei Deus* and the six-voice motet *Haec Dies*.

The text for *Miserere mei Deus* is taken from Psalm 51. It begins in E minor, with a unified plea for the Lord to be merciful for past transgressions. The choir breaks into polyphony for the next section, where the text references the goodness of the Lord. At the declaration of the Lord's goodness, there is a glimpse of a major key, which is fully realized in the following G major section. Here, the choir declares God's history of showing much mercy. During the last section, Byrd brings back the key of E minor as the psalmist begs the Lord to rid him of his offenses.

Miserere mei Deus
secundum magnam misericordiam tuam;
et secundum multitudinem
miserationum tuarum
dele iniquitatem meam.

Have mercy on me, O God,
according to your great loving kindness;
and according to the multitude
of your mercies
wipe out my offenses.
~Psalm 51:1

Haec Dies **William Byrd**

Haec Dies, the last piece in the *Cantiones Sacrae* of 1591, is one of only four six-part works in the set. Its joyful air is a fitting close to the collection, with the sopranos opening, imitated by other voice parts in turn. During the middle section, which moves to triple meter, Byrd makes abundant use of syncopation and hemiola, creating a lively and jubilant mood, fitting the text ("let us be glad and rejoice"). Byrd moves back into duple meter as the choir sings a triumphant polyphonic declaration of "Alleluia!"

Haec dies quam fecit Dominus:
exultemus et laetemur in ea.
Alleluia.

This is the day that the Lord made:
let us be glad and rejoice in it.
Alleluia.

Selections by the Collegiate Chorale

Ave Maris Stella **Edvard Grieg (1843-1907)**

Edvard Grieg, a Norwegian composer, pianist, and conductor, is the most celebrated Scandinavian composer of his generation. His orchestra pieces such as the *Peer Gynt Suite* and *Piano Concerto in A minor* are well known and often performed by ensembles around the globe.

The text for *Ave Maris Stella* is a Latin hymn to the Virgin Mary, of unknown origin dating before the 9th century. Grieg has set only about half of the full hymn. It is not known for sure where the title "star of the sea" comes from, but St Jerome is said to have suggested that Mary's name in Hebrew means a drop of water from the sea, *stilla maris*, so it is possible that a copyist's error is responsible for *stella maris*. Grieg writes a pure melody, with a simple, homophonic

structure that mirrors the gentleness and purity of the text. After two verses of supplication, the hymn ends with praise to the trinity of God the Father, Christ the Son, and the Holy Spirit.

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix coeli porta.

Hail, Star of the Sea,
Loving Mother of God,
And Virgin immortal,
Heaven's blissful portal!

Solve vincla reis
Profer lumen caicis
Mala nostra pelle
Bona cuncta posce.

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
And ask for all good things.

Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.

Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may rejoice together forever.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Trinus honor unus.

Let there be praise to God the Father,
And glory to Christ the most High,
And to the Holy Spirit,
And to the Three be one honor.

Justorum Animae (op. 38, no. 1) **Charles Stanford (1852-1924)**

Charles Stanford, along with other composers such as Hubert Parry, was among several late nineteenth-century composers who helped bring a freshness and vitality to English music that had not been heard since Purcell's day. Stanford's output consists of music from many genres, including seven symphonies, eleven concertos, string quartets, nine operas, and oratorios, but he is best known for his church music. Many of his anthems and motets are still performed frequently as part of the English church choir repertoire. His legacy extends past his own music to that of his pupils, among whom were such distinguished composers as Herbert Howells, Ralph Vaughan Williams, and Gustav Holst.

Justorum Animae is the first of three motets in Stanford's op. 38 written for unaccompanied choir. It is in three short sections, though the third is reminiscent of the first. Stanford begins in G major with a comforting and joyous declaration that "the souls of the just are in the hand of God." The second section is much more jarring than the first, building on the imagery of the torments of evildoers, but the just are reassured that they will be in peace with the return of the opening theme. Stanford makes special use of the sopranos in the final section, soaring over the choir on the words "illos non tanget" ("they are not touched") and "pace" ("peace").

Justorum animae in manu Dei sunt
et non tanget illos tormentum
malitiae
Visi sunt oculis insipientium
mori,
illi autem sunt in pace.

The souls of the just are in the hand of God
And the torments of evildoers shall not
touch them.
In the eyes of the foolish they appeared to
die,
but they are in peace.
~ Wisdom of Solomon 3:1-3

Trois Chansons de Charles d'Orléans
III. Yver, vous n'estes qu'un villain

Claude Debussy
(1862-1918)

When Claude Debussy was a student at the Paris Conservatoire, he was scolded for compositions that did not follow the tonal rules he was being taught. He refused to listen to these reprimands, and eventually became a prominent leader in impressionistic composition. His music has a distinct sound generated from the use of whole tone scales, extended harmonies, and non-traditional progressions, often winding without recognition of a key or tonic. Some of this parallel motion can be heard in the solo section of this piece.

Yver, vous n'estes qu'un villain is a poem by Charles d'Orléans dismissing the presence of winter for a much more pleasant summer. Debussy sets a mood of discontent with his opening alto line (in E minor) answered in turn by the other voices. In the middle section are two solo sections for soprano, alto, tenor, and bass that wind in parallel motion, but are grounded fairly close to E major. At the close of the piece, Debussy returns to the disgruntled melody of the opening, finally exiling the rogue winter.

Yver, vous n'estes qu'un villain!
Esté est plaisant et gentil
en témoing de may et d'avril
qui l'accompaignent soir et main.
Esté revet champs bois et fleurs
de salivrée de verdure
et de maintes autres couleurs,
par l'ordonnance de nature.

Mais vous, Yver, trop estes plein
de nége, vent, pluye et grézil.
On vous deust banir en éxil.
Sans point flater je parle plein:
Yver, vous n'estes qu'un villain!
~ Charles d'Orléans

Winter, you're naught but a rogue.
Summer is pleasant and kind,
as we see from May and April,
which accompany it evening and morn.
Summer, by nature's order, clothes fields,
woods and flowers
with its livery of green
and many other hues.

But you, Winter, are too full
of snow, wind, rain and sleet.
We must send you into exile.
I'm no flatterer and I speak my mind.
Winter, you're naught but a rogue.

Ride On, King Jesus **arr. Moses Hogan (1957-2003)**

Moses Hogan, born in New Orleans, Louisiana, received acclaim as a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments include winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York and his appointment as Artist in Residence at Loyola University in New Orleans. With over seventy published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide.

Ride On, King Jesus is a traditional spiritual that identifies with feelings of hope and promises of freedom while enduring the oppression of slavery. Faith was often an important aspect of the life of a slave, and whether working or resting, they were quick to remind each other of the strength found in their God. Slaves would often have to ask permission to have church services, but when they were able to meet, they reassured each other in song of God's faithfulness in their lives and relied on His strength to get through the coming days.

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can a-hinder thee.

I was but young when I begun. No man can a-hinder thee.
But now my race is almost done. No man can a-hinder thee.

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can a-hinder thee.

King Jesus rides a milk white horse. No man can a-hinder thee.
The ribber of Jordan he did cross. No man can a-hinder thee.

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can a-hinder thee.

He's the King and the Lord. No man can a-hinder thee.
He's the first and the last. He's the Lord of Lords. Jesus is the Prince of Peace.
No man can a-hinder thee.
Ride on, Jesus!

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Laura Elizabeth Davis, *mezzo-soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
April 11, 2011
6:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

from *Orfeo* — Christoph Willibald Gluck (1714-1787)
- Ahimè! Dove trascorsi?...Che farò senza Euridice

Frauenliebe und -leben, Op. 42 — Robert Schumann (1781-1838)
- Seit ich ihn gesehen
- Er, der Herrlichste von allen
- Ich kann's nicht fassen, nicht glauben
- Du Ring an meinem Finger
- Helft mir ihr Schwestern
- Süsser Freund, du blickest mich verwundert an
- An meinem Herzen, an meiner Brust
- Nun hast du mir den ersten Schmerz getan

Reynaldo Hahn (1874-1947)
- L'Énamourée
- Si mes vers avaient des ailes
- Nocturne
- Les Cygnes
- Fêtes Galantes

Twelve Poems of Emily Dickinson — Aaron Copland (1900-1990)
- Nature the gentlest mother
- There came a wind like a bugle
- Why do they shut me out of heaven?
- The world feels dusty
- Heart, we will forget him

from *Così fan tutte* — Wolfgang Amadeus Mozart (1756-1791)
- Ah! Scostati...Smanie implacabili

Notes, Texts & Translations

from *Orfeo*

Ahimè! Dove trascorsi?...Che farò senza Euridice

Christoph Willibald Gluck
(1714-1787)

One of the most beloved arias in the mezzo-soprano repertoire, *Che farò* is the lament of the mythical Orfeus upon losing his beloved Euridice on the very day of their wedding. Descending, slurred vocal lines mimic Orfeo's sigh and the piece ends with his increasingly frantic realizations of what life is to be like without his partner.

Ahimè! Dove trascorsi?
Dove mi spinse un delirio d'amor?
Sposa! Euridice! Consorte!
Ah, più non vive! La chiamo in van.
Misero me, la perdo
e di nuovo e per sempre!
Oh legge! Oh morte!
Oh ricordo crudel!
Non ho soccorso,
Non m'avanza consiglio!
Io veggo solo
(oh fiera vista!)
il luttoso aspetto
dell'orrido mio stato.
Saziati, sorte rea:
son disperato!
Che farò senza Euridice?
Dove andrò senza il mio ben?
Che farò? Dove andrò?
Che farò senza il mio ben?
Euridice! Oh Dio! Rispondi!
Io son pure il tuo fedel.
Ah, non m'avanza più soccorso,
più speranza
nè dal mondo, nè dal ciel!

Alas! Where have I traversed?
Where has a delirium of love thrust me?
Bride! Euridice! Wife!
Ah, she lives no more; I call her in vain.
Wretched me—I lose her
once again and forever!
Oh law! Oh death!
Oh cruel memory!
I do not have help;
counsel does not come forth for me!
I see only
(oh savage sight!)
the sad aspect
of my horrible state.
Be satisfied, wicked fate:
I am without hope!
What will I do without my Euridice?
Where will I go without my beloved?
What will I do? Where will I go?
What will I do without my beloved?
Euridice! Oh God! Answer!
I am still your faithful one.
Ah, no more help, no more hope
for me comes forth
from earth, nor from heaven!

- Translation by Martha Gerhart

***Frauenliebe und -leben*, Op. 42**

Robert Schumann
(1781-1838)

Frauenliebe und -leben was the last song cycle Schumann composed before his marriage to Clara Wieke Schumann and was most likely inspired by the impending event. As the title indicates, the cycle, based on the poetry of Chamisso, follows important events in the life of the ideal seventeenth-century woman. The woman's first meeting with her future husband, her wedding day, the birth of their first child, and finally, her spouse's death are all documented in song. Though *Frauenliebe und -leben* is undoubtedly one of Schumann's most frequently performed cycles, in the modern era, it has become quite controversial because of the shift in women's roles in society.

In the first song of the cycle, *Seit ich ihn gesehen,* Schumann paints the young girl's simplicity and innocence with a very simple, almost hymn-like accompaniment as she describes her first encounter with her future spouse. The next piece, *Er, der Herrlichste von allen,* is one of unbridled youthful excitement as the young woman extols the virtues of her idol amidst repeated, driving chords in the accompaniment which mimic the quick beating of her heart. Schumann also writes numerous turns to portray the girl's youthful infatuation. *Ich kannst nicht fassen nicht glauben* is made up of breathless chords and vocal snippets as the awestruck woman describes her wonder at

being chosen by her lover above all other women. A much gentler, more settled piece, *Du Ring an meinem Finger* follows, in which the woman, gazing at her engagement ring, ponders her newfound happiness and vows to devote her life to her husband. In *Helft mir ihr Schwestern* the woman's journey continues with a joyful, bustling piece in which the young bride to be entreats her sisters to help her with wedding day preparations. The piece ends with a section mimicking a wedding march on the initial melodic theme. *Süsser Freund* marks yet another turning point in the newlywed's life when she quietly confides to her husband that they are expecting their first child. The lied ends with one of the most touching pieces of composition in the entire set as the woman repeats that her husband's image will soon smile up at her from the cradle. Naturally, the next song in the cycle details the woman's feelings about motherhood, but rather than a gentle cradle song, Schumann writes an ecstatic, fast paced exclamation in which the woman pours forth all her new found joys and philosophy on motherhood. The last piece in the cycle, and by far the most poignant, *Nun hast du mir den ersten Schmerz getan,* gives us a glimpse into the woman's shattered world upon the death of her husband. The sparse accompaniment littered with chromaticism paints a picture of the emptiness and pain of lost love while the piano postlude (a return of the theme from the first piece of the cycle) transports the woman back to memories of a happier past.

Seit ich ihn gesehen
Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.
Sonst ist licht und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

Since I saw him
Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.
All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen
Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.

He, the most glorious of all
He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.
Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.
Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!
Hear not my silent prayer,
consecrated only to thy happiness,
thou mays't not know me, lowly maid,
lofty star of glory!
Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.
O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

I can't grasp it, nor believe it

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?
It seemed to me, as if he spoke,
"I am thine eternally,"
It seemed - I dream on and on,
It could never be so.
O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.
Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

Thou ring on my finger

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.
I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself alone and lost
in barren, infinite space.
Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.
I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.
Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.
Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Help me, ye sisters

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.
Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.
Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.
Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.
Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst.

Süsser Freund, du blickest mich verwundert an

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig erzittern
In den Auge mir!
Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.
Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.
Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

Sweet friend, thou gazest upon me in wonderment

Sweet friend, thou gazest
upon me in wonderment,
thou cannst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.
How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.
Knowest thou the tears,
that I can weep?
Shouldst thou not see them,
thou beloved man?
Stay by my heart,
feel its beat,
that I may, fast and faster,
hold thee.
Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image
shall smile at me.

An meinem Herzen, an meiner Brust
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab gesagt und nehm's nicht zurück.

Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel du,
Du schauest mich an und lächelst dazu!

Nun hast du mir den ersten Schmerz getan
Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

- Text by Adelbert von Chamisso (1781-1838)

At my heart, at my breast
At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the joy,
I have said it, and won't take it back.

I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that loves
the child, to whom she gives nourishment;
Only a mother knows alone
what it is to love and be happy.

O how I pity then the man
who cannot feel a mother's joy!
Thou dear, dear angel thou,
Thou lookst at me and smiles!

Now thou hast given me, for the first time, pain
Now thou hast given me, for the first time, pain,
how it struck me.
Thou sleepst, thou hard, merciless man,
the sleep of death.
The abandoned one gazes straight ahead,
the world is void.
I have loved and lived, I am
no longer living.
I withdraw silently into myself,
the veil falls,
there I have thee and my lost happiness,
O thou my world

- Translation by Daniel Platt

L'Énamourée **Reynaldo Hah**
(1874-194

L'Énamourée provides a perfect example of the intimate, unpretentious, attractive composition style that Hahn known for. The clear, beautifully written vocal line combines with a lush but never overbearing piano accompanimer to perfectly portray a reminiscence of love lost in this piece. The vocal line soars suddenly and passionatel upward at the height of the singers' recollections; however, the mélodie finishes on a rather low sustained pitc for the singer as the accompaniment repeats the impassioned theme signifying the reality of loss and the bri relief that only memories can bring.

Ils se disent, ma colombe,
Que tu rêves, morte encore,
Sous la pierre d'une tombe:
Mais pour l'âme qui t'adore
Tu t'éveilles ranimée,
Ô pensive bien-aimée!
Par les blanches nuits d'étoiles,
Dans la brise qui murmure,
Je caresse tes longs voiles,
Ta mouvante chevelure,

They say, my dove,
that you are still dead and dreaming
beneath a tombstone;
but you awaken, revived,
for the soul that adores you,
oh pensive beloved!
Through the sleepless nights,
in the murmuring breeze,
I caress your long veils,
your swaying hair

Et tes ailes demi-closes
Qui voltigent sur les roses.
Ô délices! je respire
Tes divines tresses blondes;
Ta voix pure, cette lyre,
Suit la vague sur les ondes,
Et, suave, les effleure,
Comme un cygne qui se pleure!

- Text by Théodore Faullain de Banville (1823-1891)

and your half-closed wings
which flutter among the roses.
Oh delights! I breathe
your divine blond tresses!
Your pure voice, a kind of lyre,
moves on the swell of the waters
and touches them gently, suavely,
like a lamenting swan!

- Translation by Peter Low

Si mes vers avaient des ailes

Reynaldo Hahn

Though *Si mes vers avaient des ailes* is one of Reynaldo Hahn's first compositions (written when he was a mere fifteen years old), it remains one of his most famous and most frequently performed pieces. The piece's wistful arpeggiations, beautiful arched vocal lines, and lovely poetry no doubt contribute to the mélodie's popularity.

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Des ailes comme l'oiseau.

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Des ailes comme l'esprit.

Près de vous, purs et fidèles,
Ils accourraient, nuit et jour,
Si mes vers avaient des ailes,
Des ailes comme l'amour!

- Text by Victor Hugo (1802-1885)

My verses would flee, sweet and frail,
To your garden so fair,
If my verses had wings,
Like a bird.

They would fly, like sparks,
To your smiling hearth,
If my verses had wings,
Like the mind.

Pure and faithful, to your side
They'd hasten night and day,
If my verses had wings,
Like love!

- Translation by Richard Stokes

Nocturne

Reynaldo Hahn

Despite the short duration of the piece, *Nocturne's* touching poetry combines with Hahn's characteristic clarity and beauty in vocal writing to create a calm but extremely poignant reminiscence of a past love.

Sur ton sein pâle mon coeur dort
D'un sommeil doux comme la mort
Mort exquise, mort parfumée
Au souffle de la bien aimée...
Sur ton sein pâle mon coeur dort

- Text by Henri Cazalis (1840-1909)

On your pale breast my heart is sleeping
A sleep as sweet as death
Exquisite death, death perfumed
On your pale breast my heart is sleeping
A sleep as sweet as death

- Translated by Richard Stokes

Les Cygnes

Reynaldo Hahn

Les Cygnes perfectly frames the dreamscape described in Renaud's poetry. The repeated, arpeggiated chords and the undulating feel of the 6/4 meter gives the listener the sense of a peaceful lake while the simple, graceful vocal line mimics a swan gliding over the water.

Ton âme est un lac d'amour
Dont mes désirs sont les cygnes
Vois comme ils en font le tour,

Your soul is a lake of love
Whose swans are my desires
See them drifting round the lake,

Comme ils y creusent des lignes
Voyageurs aventureux
Ils vont les ailes ouvertes
Rien n'est ignoré par eux
Des flots bleus aux îles vertes
Bruyants et pompeux, les uns
Sont d'un blanc que rien n'égale,
Désirs, nés dans les parfums
Par un soleil de Bengale!

Les autres, muets et noirs,
Ont comme un air de mystère
Désirs nés pendant les soirs
Où tout s'endort sur la terre
Sans nombre sont ces oiseaux
Que ton âme voit éclore!
Combien déjà sur les eaux
Et combien à naître encore!
Ton âme est un lac d'amour
Dont mes désirs sont les cygnes
Vois, comme ils en font le tour de ton âme!

- Text by Armand Renaud (1836-1895)

Furrowing its surface
Intrepid travellers,
They move with wide-spread wings
Nothing is unknown to them,
Neither blue waves nor green isles
Clamorous and stately, some
Have a whiteness beyond compare,
Desires, born during evenings,
Beneath a Bengal sun!

Others, silent and black,
Are wreathed in mystery,
Desires born from perfumes,
Where all on earth falls asleep.
These birds, that your soul sees forming,
Are without number!
How many already on the waters!
And how many still to be born!
Your soul is a lake of love,
Whose swans are my desires
See, see how they drift round your soul!

- Translation by Richard Stokes

Fêtes Galantes **Reynaldo Hah**

Hahn's musical setting of this popular poem elegantly sets the scene described therein. An air of gaiety pervade the piece and the mandolin from the poem can be heard throughout the accompaniment, particularly in th introduction, the conclusion, and the musical interludes.

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fit maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,
Tourbillonent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

- Text by Paul Verlaine (1844-1896)

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.
There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Heartless woman, wrote many a tender verse.
Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,
Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

- Translation by Emily Ezust

Twelve Poems of Emily Dickinson **Aaron Coplan (1900-199**

Taken from the hundreds of poems discovered after Emily Dickinson's death, the songs from this cycle explore plethora of themes, including death, life, and nature. Though pieces from this cycle do not share one particula

theme or make up parts of a narrative, Dickinson's writing style is indelibly stamped on each piece and lends cohesion to the whole. Yet another commonality these songs share are their largely diatonic tonality coupled with wide, angular melodies in each piece (in fact, every piece in the cycle contains a leap of a ninth up and a seventh down). *Nature, the gentlest mother,* the first piece of the set, exemplifies both Dickinson's beautiful poetry and Copland's wonderful writing. The piece begins with birdcalls in the piano introduction and continues with a graceful vocal line as the text details the duties of Mother Nature. The music becomes more animated and climaxes toward the middle of the piece before coming to a gentle finale as Mother Nature puts her children to sleep. A stark contrast to the first piece in the cycle, *There came a wind like a bugle* shows the fierce, dangerous, and unpredictable side of nature after an unexpected storm. The vocal line is written in a very blaring, bugle-like manner and a meter change toward the middle of the piece gives the listener the impression of a whirling windstorm. This piece also provides the listener an excellent example of the angular nature of Copland's writing. The next song in the cycle, *Why do they shut me out of heaven?* focuses on the writer's feeling of exclusion. Opening with a blustery line that finishes with a sizeable vocal leap, the piece then settles into a quieter, cantabile section in which the singer questions the powers that be as well as herself. The piece concludes with a defiant recapitulation of the opening line with an even wider intervallic leap at its close. Life's meaning as viewed at the deathbed of a friend is the theme presented in the fourth piece of the set, *The world feels dusty.* The simple, bare accompaniment in this piece perfectly supports the theme of the text, namely that in the face of death, worldly things lose their value and the more simple things in life such as friendship suddenly become of paramount importance. The fifth, and most frequently performed piece in this cycle, *Heart we will forget him,* details a woman's struggles forgetting a past lover. Copland writes a quiet but extremely intense melody which rises and falls against an almost contrapuntal piano accompaniment that symbolizes the woman's struggle between logic and the desires of her heart. The ending of the piece leaves the listener wondering if the woman's resolution to forget was in fact carried out.

Nature, the gentlest mother
Nature, the gentlest mother
Impatient of no child,
The feeblest or the waywardest, -
Her admonition mild
In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.
How fair her conversation,
A summer afternoon, -
Her household, her assembly;
And when the sun goes down
Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.
When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky,
With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.

There came a wind like a bugle
There came a wind like a bugle,
It quivered through the grass,
And a green chill upon the heat
So ominous did pass

We barred the window and the doors
As from an emerald ghost
The doom's electric moccasin
That very instant passed.
On a strange mob of panting trees,
And fences fled away,
And rivers where the houses ran
The living looked that day,
The bell within the steeple wild,
The flying tidings whirled.
How much can come and much can go,
And yet abide the world!

Why do they shut me out of Heaven?
Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little minor,
Timid as a bird.
Wouldn't the angels try me
Just once more
Just see if I troubled them
But don't shut the door!
Oh if I were the Gentlemen
In the White robes
And they were the little hand that knocked
Could I forbid?
Why do they shut me out of Heaven?
Did I sing too loud?

The world feels dusty
The world feels dusty,
When we stop to die...
We want the dew then
Honors taste dry...
Flags vex a dying face
But the least fan
Stirred by a friend's hand
Cools like the rain
Mine be the ministry
When thy thirst comes...
Dews of thyself to fetch
And holy balms.

Heart, we will forget him
Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.
When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

- Texts by Emily Dickinson (1830-1886)

from *Così fan tutte*
Ah! Scostati...Smanie implacabili

Wolfgang Amadeus Moza
(1756-179

Smanie implacabili is Dorabella's flagship aria from the famous Mozart opera *Così fan tutte.* It is in this scene th Dorabella laments the departure of her lover in a veritable frenzy. She declares that implacable furies rage with her soul and that rest will only come in death. Mozart writes a breathless line to paint these strong emotio sometimes even inserting rests into the middle of words to further exemplify Dorabella's agitation. Vocal lin soar in arching lines through the singer's range as Dorabella experiences mood swing after mood swing. T composer even writes in a returning section of melodramatic sighs for the character, which eventually end t piece as Dorabella's strength fails.

Ah scostati!
Paventa il tristo effeto
d'un disperato affeto!
Chiudi quelle finestre
Odio la luce, odio l'aria, che spiro
Odio me stessa!
Chi schernisce il mio duol,
Chi mi consola?
Deh fuggi, per pietà, fuggi,
Lasciami sola.
Smanie implacabili, che m'agitate
Dentro quest'anima più non cessate,
Finchè l'angoscia mi fa morir.
Esempio misero d'amor funesto,
Darò all'Eumenidi se viva resto
Col suno orrible de' miei sospir.

Ah, move away!
Fear the sad effect
of a desperate affection!
Shut those windows,
I hate the light, I hate the air that I breathe
I hate myself!
Who mocks my pain,
Who will console me?
Oh, leave, for pity's sake, leave,
Leave me alone.
Implacable restlessness, that disturbs me
Inside this soul, doesn't cease,
Until it makes me die.
A miserable example of fateful love
I will give to the Furies, if I live,
With the horrible sound of my sighs.

- *Translation by Aria Database*

UNIVERSITY OF LOUISVILLE PRESENTS
FACULTY JAZZ ENSEMBLE
Monday Evening
April 11, 2011
7:00p.m.
Malcolm Bird Recital Hall

The Lion and the Wolff.....**Lee Morgan**

Every Time we say Goodbye.....**Cole Porter**

Fire Water.....**Buster Williams**

Song to John (pt.2).....**Stanley Clarke**

What's New..... **J. Burke & B. Haggart**

Sweet Georgia Bright.....**Charles Lloyd**

Michael Tracy- Saxophones

Ansyn Banks- Trumpet

Jim Connerley- Piano

Tyrone Wheeler- Bass

Jason Tiemann- Drums

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Cambron Little, *composer*

Student of Adam McCord

[s i l e n t B]

Student Recital

Tuesday Evening
April 12, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Orchestrated (2008) — Cambron Little (b. 1990)

Samantha Holman & Danny Sogar, *clarinets*

Lime (2004, rev. 2010) — Jaephus Craig (b.1987)

Pierson Keating, *piano* Tony Johnson, *vibraphone*
Sam Rouster, *marimba* Jimmy Weixler, *wood board*

Quartet for Clarinets No. 1 (2010) — Cambron Little

Daniel Sogar, Samantha Holman, Rob Acosta, *clarinets*
Alex Ravitz, *bass clarinet*

Quartet No. 1 (2010) — Cambron Little

Josh Warren, *soprano saxophone* Leah Fowler, *alto saxophone*
Ryan Olexa, *tenor saxophone* Nick burke, *baritone saxophone*

John Adams (2009) — Cambron Little

Nick Burke, Ryan Olexa, Josh Warren, Leah Fowler, *alto saxophones*

Quartet No. 2 (2011) — Cambron Little

Nick Burke, *soprano saxophone* Josh Warren, *alto saxophone*
Ryan Olexa, *tenor saxophone* Shane Porter, *baritone saxophone*

INTERMISSION

Compression (2011) — Cambron Little

Shane Porter, Ryan Sanders, Ashley Miller, Dan Gomby, *alto saxophones*

Topic (2010) — Jimmy Weixler (b.1990)

Nathan Yothers, *piano*

Memories, Dancing; Simplicity (2010) for clarinets and for saxophones — Cambron Little

Alex Ravitz, Samantha Holman, Ellen Trammel, Danny Sogar, *clarinets*
Nick Burke, Ryan Olexa, Josh Warren, Ashley MIller, *alto saxophones*

PROGRAM NOTES

Orchestrated (2008) — **Cambron Little (b. 1990)**

In November of 2007, I began my pilgrimage. The bouncing underlying theme that gives the piece motion was an idea I developed in 2002 as a 6th grader. When I began to notate *Orchestrated* (in 2007) it never dawned on me that it was my actually first composition. Having no theory, concept of key signature, or formal writing training was the best part of writing this intimate duet. Ignorance to rules essentially made it the most fun part.

In November 2007, Heather Neslon became my partner in crime in the production of this duet. She was the 2nd clarinet part while I played 1st. We would stay after school for hours every day. I would feed her ideas of mine and she would dictate rather or not it would fir in the duet right down to the title. This process repeated for several months. Long story short; Heather and I loved each other as deep as best friends could. We unfortunately had a falling out, and the production of the piece fell to pieces also. Heather and I didn't speak for close to 5 months. Soon after the silencing period, we had the opportunity to make up. We were friends again, but the duet still wasn't completed. Nearly a year since I began writing the duet (November 2008), I prayed to God to give me whatever I needed to finish *Orchestrated*. The next morning I woke up and finished the final 3 minutes of the piece. It is unfortunate what events take place over the course of your life that you have no control over but there is always a silver lining. This short duet took a year and me losing my best friend for completion. It is among the most personal pieces I've ever written thus far. I dedicate *Orchestrated* to Heather Nelson.

- Cambron Little

Lime (2004, rev. 2010) — **Jaephus Craig (b.1987)**

Lime was originally written when I was a student at North Hardin High School in Radcliff, KY, Lime is a composition with a simple concept. At the same time, though, it is full of twists. It consists of a main theme and variations on that theme at various pitch levels. Each variation features its own unique twist. The piece's overall uniqueness derives from a pattern of shifts between 6/8 time and 4/4 time. Sometimes people forget that piano is a percussion instrument. In this percussion ensemble piece, the piano is the main feature. Sit back, enjoy a twist of *Lime*.

- Jaephus Craig

Quartet for Clarinets No. 1 (2010) **Cambron Little**

While rhythmically stable, having a steady pulse and mostly simple rhythms, this piece dwells in a tonal world. At times, though, the sounds grow somewhat chaotic. An ostinato bass lines sets the piece on a long, ponderous trudge. A main theme is soon introduced that lightly glides high above the bass line. In subsequent variations, the safeness of the reiterated melody is met by flurries of other sounds that prick at and invigorate the music in unexpected ways. The mystery is to where this long trudge, this skying melody, and these busying flurries will take listeners.

- Jaephus Craig

Quartet No. 1 (2010) **Cambron Little**

While mowing the lawn the tune popped into my head! Written in only five hours, *Quartet No. 1* is the first quartet I have written for the typical soprano, alto, tenor, and baritone saxophone(s). It was originally written for 4 flutes; 6 measures in... I changed it.

- Cambron Little

John Adams (2009) **Cambron Little**

John Adams (b. 1947) is considered to be the most frequently performed living composer of the twenty-first century. Adams stems his compositions from his East Coast structured New England upbringing and his West Coast post-colligate teaching position. In an advanced age in music, Adams has succeeded in making his name through his minimalist attributes.

John Adams draws from his influential compositions *The Chairman Dances (Foxtrot for Orchestra), Harmonium,* and *Harmonielehre. John Adams* also draws from the ballroom dance, pseudo-noir style alto-saxophone timbre. Little composes with these elements in mind, as well as the driving eighth-note ostinatos from which Adams consistently draws momentum.

- Jimmy Weixler

"I drew this piece solely from inspiration from John Adams. He is the most influential person I've ever not met."

- Cambron Little

Quartet No. 2 (2011) **Cambron Little**

Bari sax is awesome!

Compression (2011) **Cambron Little**

This untraditional 4 alto's quartet is about the relationship between intervals and timbre. There was a specific edge and timbre of *Compression* that I wanted. Using jazz performers rather than classical performers gave me a quenched volume, grit and grind of the sound I wanted. *Compression* is "classically" written with a "jazz timbre".

The snowballing nature of the piece is all about the "the hills and valleys" of music. In some portions of *Compression* I was attempting to paint the picture of a snowball gaining size and momentum rolling down a mountain side being seen through a transparent glass shrinking "mime like" box. Through this "snowball" isn't directly connected with the work, the glass mime box is. With each passing moment in the piece the glass box is progressively getting smaller as the snowball effect escalates. Increasingly unreasonably disagreeing passages instigate clogged traffic until the final moment in *Compression* which can be interpreted as anticlimactic or "stunning"!

- Cambron Little

Topic (2010) **Jimmy Weixler (b.1990)**

Topic is based on the rapid and forgetful tendencies of everyday small talk. From the planting of ideas to the progression and interjections of conversation, the piece spans the same amount of time a normal conversation would take place (40 measures, apx. 1:30 in length). *Topic* is the first of a three-movement work for piano entitled *Topic of Study,* to be premiered in Fall 2011 in its entirety.

- Jimmy Weixler

Memories, Dancing; Simplicity (2010) **Cambron Little**

Memories, Dancing; Simplicity consists largely of the two melodic themes heard in the opening of the work and one rhythm passage (1-2-3 –and-4) found in the clarinets later in the work. An ascending clarinet arpeggio and a haunting ostinato saxophone figure both recur and take various roles, sometimes as the melody and, at times, even lengthened to build a sort of

chorale. Harmony is generally created by the interweaving of the melodic motifs and Little's treatment of time is chiefly what creates motion thought the piece. Multiple time signatures are often superimposed on one another and create a complex polyphony from the initial ideas. This piece demonstrates the flexibility of both the clarinet and the saxophone and requires players to use the full gamut of the instrument's color from a driving, percussive, reedy, staccato to a smooth, milk like lyrical tone. *Memories, Dancing; Simplicity* is complex, technically demanding and engaging. A ride from the very first note, it never loses its high energy and ends nearly begging to continue...

- Josh Warren

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

University Brazilian Ensemble

Directed by Mike Tracy

Alfredo Moura & Pablo Souza, Graduate Teaching Assistants

Wednesday Evening
April 13, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PERSONNEL

Samir Kambarov, *alto saxophone*
Mike Tracy, *tenor saxophone*
Seth Thomas & Tim Blunk, *guitars*
Chris Grezch, *piano*
Will Fisher & John Kleemeier, *percussion*
Stacey Nash, *bass*

PROGRAM

Lamentos	Pixinguinha & Vinivius de Moraes (1897-1973)(1913-1980) arr. by Pablo Souza
Mistery Tune	Alfredo Moura (b. 1964)
Trace Element (Carnival in Rivercity)	Alfredo Moura
Vera Cruz	Milton Nascimento (b. 1942) arr. by Pablo Souza
Nas Quebradas	Hermeto Pascoal (b. 1936) arr. by Pablo Souza

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

CARDINAL SINGERS

Kent Hatteberg, *director*

and

Bomi Lee, *student conductor*

Margaret Comstock Concert Hall
Thursday Evening
April 14, 2011
8:00 P.M.

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Cardinal Singer Women
Prepared by Bomi Lee, *student conductor*

Ave Maria

Gustav Holst
(1874 - 1934)

Tota pulchra es (Quartre Motets, Op. 10)

Maurice Duruflé
(1902 - 1986)

Mondnacht

Alexis Hollaender
(1840 - 1924)

Bomi Lee, *conductor*

Quick! We have but a second

Charles Villiers Stanford
(1852 - 1924)
arr. David Mooney

Bomi Lee, *conductor*

There Is A Balm In Gilead

William L. Dawson
(1899 - 1990)

Erin Keesy, Ruthanne Fulton, *soloists*

Will the Circle Be Unbroken

Traditional Appalachian, arr. J. David Moore
(b. 1962)

Cardinal Singer Men

Znamenny Chant

O Adonai (Sieben Magnificat-Antiphonen)

Arvo Pärt
(b. 1935)

Seigneur, je vous en prie
(Quatre petites prières de Saint François d'Assise)

Francis Poulenc
(1899 - 1963)

Ein Jäger längs dem Weiher ging

German folksong, arr. Bernd Englbrecht
(b. 1968)

Nachtgesang

Felix Mendelssohn
(1809 - 1847)

Joshua Hein, Robert Carlson, *tenor*
Phillip Morgan, Austin Echols, *bass*

Seeing Nellie Home

J. Fletcher, arr. Alice Parker/Robert Shaw

There Is A Balm In Gilead — William L. Dawson (1899 - 1990)

Robert Carlson, Ricky Lynn Case II, *soloists*

Ain'-a That Good News — William L. Dawson

Cardinal Singers

Midsummer Blaze: Alleluia — Augusta Read Thomas (b. 1964)

Phoenix — Ola Gjeilo (b. 1978)

Bomi Lee, *conductor*

O lux beata Trinitas — Ko Matsushita (b. 1962)

Rhapsodie (Op. 186, No. 5) — Joseph Gabriel Rheinberger (1839 - 1901)

Mary Hynes (Reincarnations) — Samuel Barber (1910 - 1981)

Long Road — Ēriks Ešenvalds (b. 1977)

Bilžu rāmītis — Renārs Kaupers, arr. Ēriks Ešenvalds

Geoff Wallace, *soloist*

Tykus tykus — Vaclovas Augustinas (b. 1959)

At this time of my parting — Vytautas Miškinis (b. 1962)

Voice Dance IV — Greg Jasperse (b. 19??)

Bomi Lee, *conductor*

Great Day — Traditional Spiritual, arr. Moses Hogan (1957 - 2003)

Phillip Morgan, *soloist*

We Shall Walk Through the Valley in Peace — Trad. Spiritual, arr. Moses Hogan

Nellie Bly — Stephen Foster, arr. Jack Halloran

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Yun Sun Kim
Claire Mosley

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*
Cody Martin

Tenor II
Robert Carlson
Christopher R. Kent*
Geoff Wallace
Andrew Wheaton

Alto I
Ruthanne Fulton*
Kristin Hale
Bomi Lee*
Na-Rae Lee*
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

**graduate student*

Upcoming Cardinal Singer Competitions

June 2-6, 2011: Harmonie Festival 2011
Lindenholzhausen, Germany

June 10-15, 2011: 12th International Chamber Choir Competition
Marktoberdorf, Germany

June 17-19, 2011: 9th International Mainhausen Choir Days,
Mainhausen, Germany

SCHOOL OF MUSIC
CONVOCATION
Thursday, April 14, 2011
Malcolm Bird Recital Hall

"Concerto" *(Time = 5:00)* **J.B.G. Nervda**

Chris Ginder, trumpet
(student of Herbert Koerselman)
w/Jessica Dorman, piano

"Improvisation et Caprice" *(time = 5:00)* **??????**

Cambron Little, saxophone
(student of Adam McCord)

"Blues for Gilbert" *(Time = 6:00)* **Mark Glentworth**

Sam Rouster, percussion & vibraphone
(student of Jeff Luft)

"Come Away" *(Time = 6:00)* **John Dowland (1563-1626)**

China Huddleston, classical guitar
(student of Stephen Mattingly)

"8 pieces" *(Time = 7:00)* **Paul Hindemith (1895-1963)**

Kaila Washington, flute
(student of Don Gottlieb)

"Rhapsody" *(Time = 6:00)* **Wilson Osborne (1906-1979)**

Paul Tromba, bassoon
(student of Matthew Karr)

"Sonata VII" *(Time = 2:00)* **Ancangelo Conelli (1653-1713)**
Finale

Gabe Wartman, trumpet
(student of Michael Tunnell)
w/Nathan Yothers, piano

SCHOOL OF MUSIC
CONVOCATION
Thursday, April 14, 2011
Margaret Comstock Concert Hall

"Trio Song" *(time = 3:15)*
(attaca)

Jennifer Higdon

"Wind Sounds" *(time = 3:20)*

Seymour Barab

Ashley Mattingly, flute
Theresa Cole, clarinet
John Marietta, cello
(students of Frederick Speck, NME)

"Ford Flasco" *(time = 6:30)*

Mike Mower

Ryan Sanders, soprano saxophone
Chris Clark, tenor saxophone
Shane Porter, baritone saxophone
Samir Kambarov, alto saxophone
(students of Michael Tracy)

"Sonata No. 1, Op. 22" *(Time = 4:00)*
Mvt. IV Ruvido ed ostinato

Alberto Ginastera (1916-1983)

Ian Pugh, piano *[tall stick]*
(student of Naomi Oliphant)

"Poulenc Sonata for oboe and piano" *(Time = 3:00)*
II. Scherzo

Francis Poulenc (1899-1963)

Alexandria Langella, oboe
(student of Jennifer Potochnic)
w/David George, piano *[short stick]*

"Honour and Arms" *(Time = 5:00)*
from Samson

G.F. Handel (1685-1759)

Joshua Brooks, baritone
(student of Daniel Weeks)
w/Jessica Dorman, piano *[short stick]*

Summer Grant Project lecture

Alexandria Langella

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Alberto Abril,
classical guitar

Student of Stephen Mattingly

Student Recital

Friday Evening
April 15, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Chôro No. 1 — Heitor Villa-Lobos (1887-1959)

Sonatina in A Major — Federico Moreno Torroba (1891-1982)
- Allegretto
- Andante
- Allegro

INTERMISSION

Preludios epigramáticos — Leo Brouwer (b. 1939)
- Preludio No. 1 *"Desde que el alba quiso ser alba, toda eres madre"*
- Preludio No. 2 *"Tristes hombres si no mueren de amores"*
- Preludio No. 3 *"Alrededor de tu piel, ato y desato la mia"*
- Preludio No. 4 *"Ríe, que todo ríe: que todo es madre leve"*
- Preludio No. 5 *"Me cogiste el corazón y hoy precipitas su vuelo"*
- Preludio No. 6 *"Llegó con tres heridas: la de amor, la de muerte, la de vida"*

Danza Pomposa — Alexandre Tansman (1897-1986)

Melodía Española — Luis Romero (1854-1893)

Misionera — Jorge Morel (b. 1939)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

University Early Music Ensemble

Directed by Jack Ashworth

BIRD SONG

Friday Evening
April 15, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Bryd one brere — anon English, 13th century
Can vei la lauzeta mover — Bernart de Ventadorn (c.1125-c.1180)
Sumer is icumen in — anon English (c.1250)

Joseph A. Sohler, *tenor*
Patrick Bonczyk, *violin*
ensemble

Robin — John Munday (c.1555-1630)
Ricercar on Bonny Sweet Robin — Thomas Simpson (1582-after 1630)
The Silver Swan — Orlando Gibbons (1583-1625)

Karen Griffin, *harpsichord*
ensemble

Sweet Suffolk Owl — Thomas Vautor (fl. 1600-1620)
The Three Ravens — Thomas Ravenscroft (c.1582-c.1635)
Of All the Birds — Ravenscroft

ensemble

Ave, verum corpus — Wiliam Byrd (1543-1623)

ensemble

INTERMISSION

Revecy venir du printemps — Claude Le Jeune (c.1529-1600)

ensemble

Le rappel des oiseaux — Jean Philippe Rameau (1683-1764)
La poule — Rameau

Jack Ashworth, harpsichord

Philip My Sparrow — John Bartlet (fl. 1606-1610)
Symphony of Bird Calls — Matthew Locke (c.1622-1677)

ensemble

Concerto *Il Giardellino* — Antonio Vivaldi (1678-1741)
I. Allegro

John Aurelius, *Baroque flute*
string ensemble

Jubilate Deo — Giovanni Luigi da Palestrina (c.1525-1594)

ensemble

TEXTS

Bryd one brere — **anon English, 13th century**

Bird on a briar, bird, bird on a briar,
Mankind is come of love, love to crave.
Blitheful bird, on me have mercy
or build, love, build thou me my grave.

I am as blithe as a bright bird on a briar
When I see that maid in the hall.
She is white of limb, lovely, true,
She is fair and flower of all.

Might I have her at will,
Steadfast of love, lovely, true,
Of my sorrow she might save me,
Joy and bliss were ever to me new.

Can vei la lauzeta mover — **Bernart de Ventadorn (c.1125-c.1180)**

When I see the lark beating its wings joyfully against the sun's rays, which then swoons and swoops down, because of the joy in its heart, oh! I feel such jealousy for all those who have the joy of love, that I am astonished that my heart does not immediately melt with desire.

I have no power over myself, and have not had possession of myself since the time when she allowed me to look into her eyes, in a mirror which I like very much.. Mirror, since I was reflected in you, deep sighs have killed me, for I caused my own ruin, just as fair Narcissus caused his by looking in the fountain.

My lady shows herself to be [merely] a woman, and that is why I reproach her–in that she does not want what one should want, and she does what is forbidden her. I have fallen out of favor, and have acted like the fool on the bridge; and I do not know why this has happened to me, unless it was because I tried to climb too high.

Tristan, you will hear no more of me, for I am going sadly away, I do not know where. I am going to stop singing, and I flee from love and joy.

Sumer is icumen in — **anon English (c.1250)**

Summer is come, sing loud, cuckoo!
The seed grows and the meadow blooms,
and now the wood turns green. Sing, cuckoo!
Ewe bleats after lamb, cow lows after calf,

Bullock leaps, Buck farts,
Sing merrily, cuckoo!
Cuckoo, cuckoo! You sing well, cuckoo.
Don't ever stop now!

The Silver Swan — **Orlando Gibbons (1583-1625)**

The silver swan, who living had no note,
When death approached unlock'd her silent throat.
Leaning her breast against the reedy shore,
Thus sung her first and last, and sang no more.
Farewell all joys, O death come close mine eyes,
More geese than swans now live, more fools than wise.

Sweet Suffolk Owl — **Thomas Vautor (fl. 1600-1620)**

Sweet Suffolk owl, so trimly dight with feathers like a lady bright,
Sweet Suffolk owl.
Thou sings alone sitting by night, Te whit to whoo.
Thy note that forth so freely rolls,
with shrill command the mouse controls,
and sings a dirge for dying souls. Te whit te whoo.

The Three Ravens — **Thomas Ravenscroft (c.1582-c.1635)**

There were three ravens sat on a tree,
They were as black as they might be.
The one of them said to his mate,
'Where shall we our breakfast take?'
'Down in yonder greene field,
There lies a knight slain under his shield.
'His hounds they lie down at his feet,
So well they can their master keep.
'His hawks they fly so eagerly,
There's no fowl dare him come nigh.'
Down there comes a fallow doe,
As great with young as she might go.
She lift up his bloody head,
And kissed his wounds that were so red.
She got him up upon her back,
And carried him to earthen lake.
She buried him before the prime,
She was dead herself ere even-song time.
God send every gentleman,
Such hawks, such hounds, and such a lehman [sweetheart].

Of All the Birds **Ravenscroft**

Of all the birds that ever I see, the owl is the fairest in her degree,
for all the day long she sits in a tree, and when the night comes, away flies she.
Te whit te whow, to whom drinks thou? Sir knave, to thou.
This song is well sung, I make you a vow, and he is a knave that drinketh now.
Nose, nose, nose, nose, and who gave thee that jolly red nose?
Cinnamint and ginger, nutmegs and cloves,
and that gave thee thy jolly red nose.

Ave, verum corpus **Wiliam Byrd (1543-1623)**

Hail, true Body, born of the Virgin Mary,
Who having truly suffered, was sacrificed
On the cross for mankind,
Whose pierced side flowed with water and blood:
May it be for us a foretaste [of the Heavenly banquet]
In the trial of death.
Oh dear Jesus, Oh merciful Jesus, Oh Jesus, son of Mary,
Have mercy on me. Amen.

Revecy venir du printemps **Claude Le Jeune (c.1529-1600)**

REFRAIN: Here again comes the Spring,
the amorous and fair season.

The currents of water that seek
the canal in summer become clearer;
and the calm sea the waves'
sad anger soothes.
The duck, elated, dives
and washes itself quietly in the water.
And the crane that branches off in flight
recrosses the air and flies away. *REF.*

Cupid, the son of Venus
seeding the universe with his arrows,
with his flame he will rekindle
animals that fly in the air,
animals that crawl in the fields,
animals that swim in the seas.
Even those that feel not,
in love they melt in pleasure. *REF.*

Let us, too, laugh and let us seek
the sports and games of Spring:
everything smiles with pleasure;
let us celebrate the merry season.

Philip My Sparrow **John Bartlet (fl. 1606-1610)**

Of all the birds that I do know,
Philip my sparrow has no peer,
For sits she high or sits she low,
Be she far off or be she near,
There is no bird so fair, so fine,
Nor yet so sweet as this of mine,
For when she once has felt the fit,
Philip will cry still, "Yet yet yet yet!"

Jubilate Deo (Psalm 100) **Giovanni Luigi da Palestrina (c.1525-1594)**

Make a joyful noise unto the Lord, all the earth.
Serve the Lord with gladness;
Come into his presence with singing.
Know that the Lord, he is God;
It is he who made us, and not we ourselves;
We are his people, and the sheep of his pasture.
Enter his gates with thanksgiving,
And his courts with praise.
Give thanks to him; bless his name.
For the Lord is good;
His steadfast love endures forever,
And his faithfulness to all generations.
Glory be to the father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now and ever shall be,
World without end. Amen.

The University of Louisville Early Music Ensemble

Singers

Patrick Bonczyk
Theresa Cole
Karen Griffin
Adriana Guzmán
Josh Hamilton
Mary Hamilton
Bomi Lee
Joseph A. Sohler
Emely Stratton
Charles Todd
Joey Todd

Instrumentalists

Jack Ashworth, *harpsichord*
John Aurelius, *flutes & recorders*
Lindsey Becker, *viola da gamba*
Patrick Bonczyk, *violin & recorders*
Geoffrey Britton, *viola*
Theresa Cole, *recorders*
José J. Díaz Infante, *guitar*
Byron Farrar, *cello*
Karen Griffin, *harpsichord*
Adriana Guzmán, *soprano soloist*
Mary Hamilton, *recorders*
Joseph A. Sohler, *recorders*
Catherine R. Tyree, *violin*

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presents

Tomasz Paweł Sadownik, *baritone*

Student of Daniel Weeks

with

Deborah Dierks, *piano*
Daniel Kasteen, *piccolo trumpet*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
April 17, 2011
4:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Weihnachtsoratorium – Part 1 — Johann Sebastian Bach (1685-1750)
Großer Herr

Daniel Kasteen, *piccolo trumpet*

Songs and Dances of Death — Modest Petrovitch Mussorgsky (1839-1881)
Lullaby
Serenade
Trepak
The Field Marshall

Old Maid and the Thief — Gian Carlo Menotti (1911-2007)
When the Air Sings of Summer

INTERMISSION

Heimliche Aufforderung, Op. 27, No. 3 — Richard Strauss (1864-1949)
Mein Auge, Op. 37, No. 4
Ich trage meine Minne, Op. 32, No. 1
Befreit, Op. 39, No. 4

O Boundless, Boundless Evening, Op. 45, No. 3 — Samuel Barber (1910-1981)

Stopping by Woods on a Snowy Evening — Ned Rorem (b. 1923)
The Lordly Hudson

Billy Budd — Benjamin Britten (1913-1976)
Look! Through the Port Comes the Moonshine Astray

Herodiade — Jules Massenet (1842-1912)
Vision fugitive

Notes, Texts & Translations

Weihnachtsoratorium – Part 1
Großer Herr

Johann Sebastian Bach
(1685-1750)

German composer and organ virtuoso **Johann Sebastian Bach** was born in Eisenach in 1685. In 1700 he was a chorister at St Michael's Church, Lüneburg, staying for 3 years, learning much from the organist-composer Georg Böhm. He became organist at Arnstadt in 1703, and then Mühlhausen in 1707, where he married his cousin Maria Barbara Bach. In 1708 he became organist in the Kapelle of the Duke of Saxe-Weimar, where he remained for 9 years, leaving in disappointment at not being appointed Kapellmeister in 1717. By this time he had composed some of his finest organ works and church cantatas. In 1717 he was appointed Kapellmeister at the court of Anhalt-Cöthen where the prince's interest was not in religious works but in instrumental compositions. From this period date his violin concertos, sonatas, suites, and Brandenburg concertos. He also composed many of his best klavier works at Cöthen, probably for his children's instruction. After his wife died in 1720, he remarried in December 1721 to Anna Magdalena Wilcken, the 20-year-old daughter of the court trumpeter. Now dissatisfied with life at Cöthen, where the ruler's new wife showed little interest in music, Bach applied for the cantorship at St Thomas's, Leipzig, in December 1722. Although he was not selected, the chosen candidate, Graupner, withdrew, and Bach was appointed in May of 1723. In the meantime, he conducted his *St. John Passion* at St Thomas's as evidence that he was indeed deserving of his newly acquired post. He remained at St Thomas's for the rest of his life, not without several disputes with the authorities. During his time there, he composed more than 250 church cantatas, the *St. Matthew Passion, Mass in B minor, Christmas Oratorio, Goldberg Variations*, and many other works including his last, the unfinished *Die Kunst der Fuge* (The Art of the Fugue). He began to have trouble with his eyesight in 1740, which continued to diminish until he was almost completely blind for the year prior to his death in 1750.

As a composer his reputation in his lifetime was restricted to a fairly narrow circle and his music was regarded by many as old-fashioned. His fame in no way approached that of one of his contemporaries, Georg Philipp Telemann. His published works today fill many volumes, but in his lifetime, fewer than a dozen of his compositions were printed. Not until over a half a century after his death did this situation only slightly improve, when the *Das Wohltemperierte Klavier* was issued 1801. The revival of interest in Bach's music may be dated to the Berlin performance of the *St. Matthew Passion* on March 11, 1829, conducted by Felix Mendelssohn. Systematic publication of his works by the Bach Gesellschaft began in 1850 to mark the centenary of his death.

Weihnachtsoratorium **BWV 248** ***(Christmas Oratorio; Oratorium Tempore Nativitatis Christi)***
It was during the 17th century that the oratorio took on an established musical form. Previously it had existed as a succession of sacred dialogues, with a devotional purpose. These "esercizi spirituali" soon made oratorio the sacred counterpart for opera. Around 1700 oratorio was understood as an extensive non-liturgical vocal composition on a religious subject, generally with a narrator (*historicus, testo* or *Evangelist*) telling the story. Described as "theater music", oratorio was church music, but often fashioned in an operatic manner.

Bach used the term "oratorio" for at least three of his compositions (written between 1734-36), intended to be performed to celebrate Christmas (BWV 248), Easter (BWV 249) and Ascension (BWV 11). All include a tenor Evangelist as narrator and parody earlier compositions, although the *Christmas Oratorio* is by far the longest and most complex work.

The *Christmas Oratorio* was written for the Christmas season of 1734 incorporating music from earlier compositions, including three secular cantatas written during 1733 and 1734 as well as a now lost church cantata, BWV 248a. The date is confirmed in Bach's autograph manuscript. The next performance was not until 17 December 1857 by the Sing-Akademie zu Berlin under Eduard Grell. The *Christmas Oratorio* is a particularly sophisticated example of parody music. The author of the text is unknown, although a likely collaborator was Christian Friedrich Henrici (Picander). The oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The first part (for Christmas Day) describes the Birth of Jesus; the second (for December 26) the annunciation to the shepherds; the third (for December 27) the adoration of the shepherds; the fourth (for New Year's Day) the circumcision and naming of Jesus; the fifth (for the first Sunday after New Year) the journey of the Magi; and the sixth (for Epiphany) the adoration of the Magi.

The aria ***Großer Herr*** is a parody of the aria *Kron und Preis gekrönter Damen* from Bach's earlier cantata BWV 214, *Tönet, ihr Pauken! Erschallet, Trompeten!*, performed on the 8th of December in 1733 for the birthday of Maria Josepha, Queen

of Poland and Electress of Saxony. It has typical ABA form and solo trumpet.

Weihnachtsoratorium BWV 248 – Aria *Großer Herr*

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

Great Lord, O mighty King,
dearest Savior, O how trifling
do you regard the earth's pomp!
He who preserves the entire world
creating its splendor and grandeur
now must sleep in a cruel manger.

Songs and Dances of Death

Modest Petrovitch Mussorgsky
(1839-1881)

Modest Musorgsky was born in Karevo in the Pskov district in March of 1839 and died in St. Petersburg in March of 1881. His life was disjointed, ending in loneliness and poverty, and at the time of his death some of his most important compositions were left unfinished. His greatest achievements were as a composer of operas and solo songs. Largely self-taught and highly intellectual, he discovered a way of writing for the voice that was both lyrical and true to the inflections of speech. He was the most strikingly individualistic Russian composer of the late 19th century and an avatar of modernism for the generation of Claude Debussy and Maurice Ravel.

Songs and Dances of Death (Песни и пляски смерти)
Mussorgsky composed the opening three songs *(Lullaby, Serenade* and *Trepak)* during early 1875. The fourth and final song *(The Field Marshal)* was added in 1877. Mussorgsky had himself written the words for many of his earlier songs, but for the texts for *Songs and Dances of Death* he turned to his friend and roommate count Golenishchev-Kutuzov. All four songs are species of drama. The first becomes an explicit duologue, the second and third are largely monologues targeted on a present, though unheard, recipient. But the final song has more of the epic about it, culminating in a triumphal oration. Although the songs were not composed in the order given in the cycle, the composer must have seen in his arrangement of the pieces an order of increasing scope of action. From the intimate and quiet surroundings of a room of a peasant hut in *Lullaby,* the listener is taken then to the street of a medieval European city to hear the serenade. In the third song *(Trepak)* he experiences the deserted Russian field, a dark forest and a violent snowstorm. Finally, in *The Field Marshal,* the listener bears witness to the chaos and destruction of the battlefield. The first three songs involve the fates of individuals, while the last one describes the death of many, and perhaps even the fate of humankind. Mussorgsky constructed his songs on a dramatic principle, but in addition he enriched his drama with musical imagery in the introductions and with specific musical genres: lullabies, dances, and marches. Further musical specificity was achieved through use of familiar musical themes in the songs such as the theme of *"Dies Irae"* from the Catholic funeral mass, the Russian Church melody "Repose, Rest With the Saints", and the melody of Polish revolutionary hymn *"Z dymem pożarów"*.

In the *Lullaby,* Death is depicted as a compassionate friend who comes quietly (molto tranquillo) to the house of a dying child, knocks on the door, and offers to help the exhausted and desperate mother in her need which heightens the irony of the situation. In the *Serenade,* during the Southern European magical sky-blue night, a young sick woman cannot sleep and sits at the window, listening to the sounds of night calling her to experience the joys of life. The cavalier Death comes in answer to her loneliness and desire, promising to free her from her captivity. In *Trepak,* as in the two first songs, Death appears as a benevolent friend to aid the human being in time of need – the old peasant is drunk and alone, battered by the wind and snow, and helpless as a babe. Death commends nature to make a bed for him. The song ends with a lullaby in which Death reminds the old man of summer warmth and busy life in the fields. In the last song Death comes to console the victims of a battle. "Life," says Death, "has led you to fight. I have brought you to peace." Speaking in the language of a general and riding a horse, playing with words such as "peace," "rest," and "friendship" Death orders the dead soldiers to lay their bones into the earth and rest sweetly from life, assuring them that in time people will forget them, while She (The Death) will not.

The songs were first orchestrated by Aleksandr Glazunov (Nos. 1 & 3) and Rimsky-Korsakov (Nos. 2 & 4) shortly after Mussorgsky's death. They were published in 1882. Mussorgsky had intended to orchestrate the cycle himself but never realized the ambition. In the Glazunov/Rimsky-Korsakov orchestration, "Trepak" is first.

Dmitri Shostakovich orchestrated the whole cycle in 1962 for the dedicatee, soprano Galina Vishnevskaya. The Shostakovich orchestration had a substantial influence on many of his later works, and has since been adapted for bass and baritone voices.

The cycle "Songs and Dances of Death" was orchestrated also by Ramon Lazkano in 1994 (premiered by Dmitri Hvorostovsky), and by Kalevi Aho in 2002.

Колыбельная

Стонет ребёнок... Свеча, нагарая,
Тускло мерцает кругом.
Целую ночь колыбельку качая,
Мать не забылася сном.
Раным ранёхонько в дверь осторожно
Смерть сердобольная стук!
Вздрогнула мать, оглянулась тревожно...
„Полно пугаться, мой друг!
Бледное утро уж смотрит в окошко.
Плача, тоскуя, любля,
Ты утомилась, вздремни-ко немножко,
Я посижу за тебя.
Угомонить ты дитя не сумела;
Слаще тебя я спою."
„Тише! Ребёнок мой мечется, бьётся,
Душу терзает мою!"
„Ну, да со мною он скоро уймётся.
Баюшки, баю, баю." -
„Щёчки бледнеют, слабеет дыханье...
Да замолчи-же, молю!"
„Доброе знаменье, стихнет страданье,
Баюшки, баю, баю."
„Прочь ты, проклятая!
Лаской своею сгубишь ты радость мою!"
„Нет, мирный сон я младенцу навею.
Баюшки, баю, баю."
„Сжалься, пожди допевать хоть мгновенье,
Страшную песню твою!"
„Видишь, уснул он под тихое пенье.
Баюшки, баю, баю."

Lullaby

The child moans. The candle, burning down,
glints wanly all around.
The entire night, rocking the cradle,
the mother has not drifted off to sleep.
Early, early in the morning, compassionate Death
knocks cautiously at the door!
The mother shuddered, she looked around anxiously…
"Don't be frightened my friend!
The pallid morning is already looking into the window.
Weeping, sorrowing, loving,
you have worn yourself out. Just doze a bit.
I will sit in for you a while.
You haven't been able to quiet your child;
I shall sing more sweetly than you."
"Quiet! My child is tossing and thrashing,
and tormenting my soul."
"Well, with me he will soon calm down.
Lulla, lullaby!"
"His little cheeks are pale, his breathing is getting weak…
Do be silent, I beg of you!"
"A good sign: his suffering is becoming quiet.
Lulla, lullaby!"
"Off with you, accursed one!
With your kindness you are destroying my joy!"
"No, I am wafting peaceful sleep toward the boy.
Lulla, lullaby!"
"Have mercy, wait a bit, if only moment,
before you finish singing your frightening song!"
"See? He has fallen asleep to the quiet singing.
Lulla, lullaby!"

Серенада

Нега волшебная, ночь голубая,
Трепетный сумрак весны...
Внемлет, поникнув головкой, больная...
Шопот ночной тишины.
Сон не смыкает блестящие очи,
Жизнь к наслажденью зовёт;
А под окошком в молчаньи полночи
Смерть серенаду поёт:
„В мраке неволи суровой и тесной
Молодость вянет твоя;
Рыцарь неведомый, силой чудесной
Освобожу я тебя.
Встань, посмотри на себя: красотою
Лик твой прозрачный блестит,
Щёки румяны, волнистой косою
Стан твой, как тучей обвит.
Пристальных глаз голубое сиянье,

Serenade

Magical bliss, blue light,
palpitating springtime twilight…
The sick girl, with head hanging, hears
the whisper of the nocturnal silence.
Sleep does not close her flashing eyes,
life summons her to pleasure;
but under her window in the silence
Death sings a serenade:
"In the gloom of severe and confining captivity
your youth is withering;
(Like) an unknown knight, with miraculous strength
I shall free you.
Arise, look at yourself. Your limpid face
shines with beauty.
Your cheeks are rosy, with wavy tresses
your figure is enveloped, as with a dark cloud.
The blue gleaming of your gazing eyes

Ярче небес и огня.
Зноем полуденным веет дыханье...
Ты обольстила меня.
Слух твой пленился моей серенадой,
Рыцаря шопот твой звал,
Рыцарь пришёл за последней наградой:
Час упоенья настал.
Нежен твой стан, упоителен трепет...
О, задушу я тебя
В крепких объятьях; любовный мой лепет
Слушай!... молчи!... Ты моя!"

is brighter than the sky or fire.
Your breath is as warm as the heat of noon...
you have seduced me.
Your ears have been taken prisoner by my serenade,
your whisper has called your knight.
Your knight has arrived as a final reward,
the hour of ecstasy has come.
Your figure is delicate, your agitation is ravishing.
Oh, I shall suffocate you
in my strong embraces; hear my amorous
prattling!... be silent... You are mine!"

Трепак
Лес да поляны, безлюдье кругом.
Вьюга и плачет и стонет;
Чуется, будто во мраке ночном,
Злая, когото хоронит.
Глядь, так и есть!
В темноте мужика
Смерть обнимает, ласкает,
С пьяненьким пляшет вдвоём трепака,
На ухо песнь напевает:
Ох, мужичок, старичок убогой,
Пьян напился, поплелся дорогой,
А мятель то, ведьма, поднялась, взыграла,
С поля в лес дремучий невзначай загнала.
Горем, тоской да нуждой томимый,
Ляг, прикорни, да усни, родимый!
Я тебя, голубчик мой, снежком согрею,
Вкруг тебя великую игру затею.
Взбейко постель, ты мятель лебёдка!
Гей, начинай, запевай, погодка!
Сказку, да такую, чтоб всю ночь тянулась,
Чтоб пьянчуге крепко под неё заснулось!
Ой, вы леса, небеса, да тучи,
Темь, ветерок, да снежок летучий!
Свейтесь пеленою, снежной пуховою;
Ею, как младенца, старичка прикрою.
Спи, мой дружок, мужичок счастливый,
Лето пришло, расцвело!
Над нивой солнышко смеётся да серпы гляют,
Песенка несётся, голубки летают...

Trepak
Forest and meadows, no people anywhere around.
The blizzard is crying and moaning;
It feels as if, in the gloom of night,
the malicious [storm] is burying someone.
Look, it is true!
In the darkness
Death is embracing and caressing a peasant;
together with the drunkard it is dancing a trepak
and singing a song in his ear.
"Oh, my peasant, squalid old man,
you've drunk yourself tipsy and dragged yourself along the road;
but a snowstorm, like a witch, has arisen and begun to rage,
it has driven you by chance from the field, into the dense forest.
Worn out with grief, sorrow and poverty,
lie down, nestle and go to sleep, my good man!
I shall warm you, my dear friend, with light snow,
around you I shall produce a great spectacle.
Fluff up his bed, you swanlike blizzard!
Hey, begin, start singing storm!
[sing] a tale such that it will last all night,
such that the sot will fall fast asleep as he hears it.
Oh, you, forests, sky and stormclouds,
darkness, wind and the flying snow,
wind yourself into a shroud, snowy and downy;
with it I shall cover up the old man as if he were a youngster.
Sleep my friend, happy little peasant,
the summer has come, the flowers have blossomed!
Over the grainfield a warm sun is laughing and the sickles are revelin
a song is borne in the air, the doves are flying..."

Полководец
Грохочет битва, блешут брони,
Орудья медные ревут,
Бегут полки, несутся кони
И реки красные текут.
Пылает полдень, люди бьются;
Склонилось солнце, бой сильней;
Закат бледнеет, но дерутся
Враги все яростней и злей.
И пала ночь на поле брани.
Дружины в мраке разошлись...
Всё стихло, и в ночном тумане
Стенанья к небу поднялись.
Тогда, озарена луною,

The Field Marshall
The battle is raging, armor is flashing,
the brass cannons are roaring,
the regiments are running, the horses are racing by
and rivers of red are flowing.
Noon is blazing, people are fighting!
The sun is lower, the battle is fiercer!
Sunset's paler light is seen, but the enemies
still struggle more furiously and maliciously!
And night has fallen on the field of battle.
The brigades have separated in the darkness...
All has become silent, and in the night mist
groans have arisen to heaven.
Then, illuminated by the moon,

На боевом своём коне,
Костей сверкая белизною,
Явилась смерть; и в тишине,
Внимая вопли и молитвы,
Довольства гордого полна,
Как полководец место битвы
Кругом объехала она.
На холм поднявшись, оглянулась,
Остановилась, улыбнулась...
И над равниной боевой
Пронёсся голос роковой:
„Кончена битва! я всех победила!
Все предо мной вы смирились, бойцы!
Жизнь вас поссорила, я помирила!
Дружно вставайте на смотр, мертвецы!
Маршем торжественным мимо пройдите,
Войско моё я хочу сосчитать;
В землю потом свои кости сложите,
Сладко от жизни в земле отдыхать!
Годы незримо пройдут за годами,
В людях исчезнет и память о вас.
Я не забуду и громко над вами
Пир буду править в полуночный час!
Пляской тяжёлою землю сырую
Я притопчу, чтобы сень гробовую
Кости покинуть вовек не могли,
Чтоб никогда вам не встать из земли!"

riding its war steed,
and gleaming with the whiteness of bones,
Death appeared; and in the silence
hearing the cries and the prayers,
full of proud satisfaction.
Like a field marshal, it rode
all around the battleground.
Ascending a knoll and looking around,
It came to a halt and smiled...
And over the battle plain
A fatal voice was borne:
"The battle is over! I have conquered everyone!
Warriors, you have all been subdued in front of me!
Life set you against each other, I have reconciled you!
Dead men, arise amicably for a review!
Pass by me in a grand march,
I want to calculate the number of my troops.
Then place your bones in the earth,
to rest from life sweetly in the earth!
The years will follow the years invisibly,
among people even the memory of you will disappear.
I will not forget! And loudly over you
I shall hold a banquet at the midnight hour!
With heavy dancing I shall trample down
the moist earth, so that your bones can never
leave the shadows of your grave,
so that you can never arise out of the earth!"

Old Maid and the Thief
When the Air Sings of Summer

Gian Carlo Menotti
(1911-2007)

Italian-born American composer **Gian Carlo Menotti** (1911-2007) studied at the Milan Conservatory (1923–7) and with Rosario Scalero at the Curtis Institute in Philadelphia (1928–33), where he later taught from 1948 to 1955. In 1958 he founded the Festival of Two Worlds in Spoleto. Primarily an opera composer, he achieved international attention in the years immediately after World War II with *The Medium* (1946), *The Telephone* (1947), and *The Consul* (1950), all of which show theatrical flair and an opportune use of music to heighten melodramatic situations. His television opera *Amahl and the Night Visitors* (1951) is gentler in its appeal, but such later works as *The Saint of Bleecker Street* (1954), *Maria Golovin* (1958), and *The Most Important Man in the World* (1970) show no lessening of dramatic incisiveness. Menotti wrote the librettos for all his own operas and also for Samuel Barber's *Vanessa.*

Menotti noticeably cared about his audience and about the human voice. He wrote: "There is a certain indolence towards the use of the voice today, a tendency to treat the voice instrumentally, as if composers feared that its texture is too expressive, too *human*" (1964). He was sensitive to new musical techniques that would serve his dramatic purpose. Menotti's melodies are tonal, sometimes with a modal flavor, and often easily remembered. Sequence and repetition are common, but aria-like passages tend to be brief so as not to interrupt the dramatic flow. The continuous, recitative-like passages set the text with naturalness and clarity. His harmony is tonal, sometimes using parallel chords over a clear and simple tonal basis. Many of his more commanding musical gestures, like the opening of *The Medium,* reflect his avowed fondness for Mussorgsky. His orchestration tends to be light and open and he writes particularly well for small instrumental ensembles. His rhythms, even when metrical irregularities are used, are natural and easily grasped by performer and listener.

The Old Maid and the Thief (1939)
In 1933 Menotti began the libretto for a one-act *opera buffa, Amelia al ballo.* He completed the orchestration in 1937; the opera received its première in an English translation by George Mead as *Amelia Goes to the Ball.* A few days later it was performed in New York with such success that the Metropolitan Opera accepted it for the following season. The success

of *Amelia* brought Menotti a commission from NBC for a radio opera. Using the *opera buffa* tradition of set numbers, he wrote his first libretto in English: *The Old Maid and the Thief.* The work is in 14 short scenes, one being just a brief recitative and aria. A short spoken narrative before each scene, called 'Announcements', is used only in radio broadcasts. The action is more compact and the texture thinner than in *Amelia,* but the same conservative tonal language prevails.

While Miss Todd (contralto) is serving tea to Miss Pinkerton (soprano), a beggar, Bob (baritone), comes to the back door. After Miss Pinkerton leaves, he is let in by Miss Todd's servant Laetitia (soprano). Desperate for male company, the women persuade him to stay indefinitely and they lavish food and comforts on him. Later Miss Todd learns of an escaped thief whose description fits Bob, but she continues to shelter him. The women even rob a liquor store in order to bring him gin. When Miss Todd tells him of this he says that she, not he, is the one who should be in jail. Enraged by his ingratitude she threatens to go to the police and leaves as if to do so, but does not. While she is gone Bob and Laetitia decide to elope, stealing her car and other items. Miss Todd returns to her empty house; she rants and faints.

Scene VIII – Bob's bedroom
When the air sings of summer, I must wander again.
Sweet landlord the sky, rich house is the plain,
and to live is to wander through the sun and the rain.
When the air sings of summer I must wander again.
First you wander in youth and joy
then you'll wander to still the fears in an old heart.
First you wander to find your love,
then you'll wander to hide your tears, for a wand'rer must depart.
When a man owns a house he is a bird in a cage
whose captivity pain is sweeten'd with age.
Ah! The sharp joy of freedom is my loss and my gain.
When the air sings of summer I must wander again.

Heimliche Aufforderung, Op. 27, No. 3
Mein Auge, Op. 37, No. 4
Ich trage meine Minne, Op. 32, No. 1
Befreit, Op. 39, No. 4

Richard Strauss
(1864-1949)

Born in Munich in June of 1864, **Richard Strauss** emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career that spanned nearly eight decades, Strauss composed in virtually all musical genres; he became best known for his tone poems and operas, the former of which were composed during the closing years of the 19th century and the latter from the early decades of the 20th. Averse to the metaphysics of Wagner and indifferent to Mahler's philosophical intentions in music, Strauss exploited instead the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life. The new possibilities he envisioned for music were exemplified in the eclecticism of the opera *Der Rosenkavalier,* in which the juxtaposition of contemporary with intentionally anachronistic elements creates a stylistic pluralism that adumbrates subsequent experimentation of the later 20th century. Strauss did not experiment a great deal in his songs as he did in his works for instruments, although his orchestral compositions certainly influenced his Lieder, notably in matters of texture and color. His major contribution to the Lied was in his development of songs with orchestral accompaniment, continuing the line of Berlioz and Mahler. He died in Garmisch-Partenkirchen in September of 1949.

Heimliche Aufforderung comes from the set *4 Lieder,* Op. 27. It was composed by Richard Strauss in 1894 and was given by Strauss as a wedding present to his wife the soprano Pauline de Ahna. It was originally for voice and piano, and not orchestrated by Strauss until a year before his death, 1948. The text is from a poem in German by John Henry Mackay. It would hard to find anything further from Mackay's anarchistic mission than this fervent love song, and the whole conception of the lovers' secret tryst amidst a group of merry-makers is happy in the extreme. As in *Cäcilie,* the passionate impetus is maintained throughout the whole song (though the much more varied and transparent texture and soft coda sometimes mislead performers to relax the tension).The melody of the song is ardently passionate and the accompaniment is full of lush harmonies and rushing arpeggios culminating in a glorious climax, and followed by a warm-hearted melody for the piano alone in the coda.

Heimliche Aufforderung

Auf, hebe die funkelnde Schale empor zum Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du...

Und still gleich mir betrachte um uns das Heer
Der trunknen Schwätzer – verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit Wein,
Und laß beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen festfreudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten nach altem Brauch,

Und will an die Brust dir sinken, eh du's erhofft,
Und deine Küsse trinken, wie ehmals oft,
Und flechten in deine Haare der Rose Pracht.
O komme, du wunderbare, ersehnte Nacht!

Secret Invitation

Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous feast.
And when you raise it, so wink secretly at me,
Then I'll smile and drink quietly, as you...

And quietly as I look around at the crowd
Of drunken revelers – don't think too ill of them.
No, lift the twinkling cup, filled with wine,
And let them be happy at the noisy meal.

But when you've savored the meal, your thirst quenched,
Then quit the loud gathering's joyful fest,
And wander out into the garden, to the rosebush,
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,
And drink your kisses, as so often before,
And twine the rose's splendour into your hair.
Oh, come, you wondrous, longed-for night!

Mein Auge, Op. 37, No. 4, was composed in 1898, when Strauss turned again and with more determination to Dehmel's poetry. Dehmel himself considered *Mein Auge* one of his weaker poems, and even begged to throw it away. But this verdict by its creator seemed unwarrantably harsh and in any case the poem drew from Strauss another striking love-song. Strauss set this piece in a lyrical mood of devotion, rather than of passion. The Schumannesque principal melody harkens back to the Strauss of *Zueigenung* although the harmonies, which persist throughout the songs in descending clusters of thick harp-like block chords, are very much those of the mature composer.

Mein Auge

Du bist mein Auge! – Du durchdringst mich ganz,
mein ganzes Wesen hast du mir erhellt,
mein ganzes Leben du erfüllt mit Glanz,
mich Strauchelnden auf sichern Pfad gestellt!

Mein Auge du! – Wie war ich doch so blind
an Herz und Sinn, eh' du dich mir gesellt,
und wie durchströmt mich jetzt so licht, so lind
verklärt der Abglanz dieser ganzen Welt!

My Vision

You are my vision! You penetrate all of me,
You have illuminated to me my whole being;
You filled my life with brightness;
You have led me, who was stumbling, to a safe path!

You are my vision! Yet, how blind was I,
In my heart and mind, before You joined me,
Now how brightly and gently flows through me
The transfigured reflection of the whole world!

Strauss rejected Henckell's simple title *Minnelied* of his own ***Ich trage meine Minne***, Op. 32, No. 1, which was also dedicated to his wife Pauline de Ahna. It has all the simplicity of a folk song, an impression which is intensified by repetition of the first stanza intact at the end; set to identical music which is in an equally ingenuous style. Only the central section darkens the gay light-hearted mood and Strauss, while keeping the symmetry of the lines, takes his theme into the minor and, repeating it imitatively in voice and piano, he builds a warm climax before melting into the reprise of the opening. It is sweet if even a little sentimental song.

Ich trage meine Minne

Ich trage meine Minne vor Wonne stumm
im Herzen und im Sinne mit mir herum.
Ja, daß ich dich gefunden, du liebes Kind,
das freut mich alle Tage, die mir beschieden sind.

Und ob auch der Himmel trübe, kohlschwarz die Nacht,
hell leuchtet meiner Liebe goldsonnige Pracht.
Und lügt auch die Welt in Sünden,
so tut mir's weh,
die arge muß erblinden vor deiner Unschuld Schnee.

I Carry My Love

I carry my love mute with delight,
in my heart and in my mind with me wherever.
Yes, that I have found you, you beloved child,
that makes me joyful every day, and that is granted to me.

and no matter if the sky is gloomy, coal-black the night,
brightly shines my love's gold-shining splendor.
And even as the world lies through its sinfulness,
and I am heavy-hearted,
the evil must become blind from your snowy innocence.

Befreit, Op. 39, No. 4, is one of Richard Strauss' greatest songs. It was written on June 2, 1898, and was published as part of a group of five songs written from May 31 to July 8 of that year. In September 1933 Strauss orchestrated the song at the request of soprano Viorica Ursuleac. The song, entitled *Befreit*, is sometimes called by its first line, "Du wirst nicht weinen." The title "Befreit" can mean "Liberation" or the act of being made free. The subject of the poem is a loving couple; the depth of their devotion to each other has freed them from suffering despite the troubles they have seen, which will even free them from being threatened by death.

Befreit
Du wirst nicht weinen. Leise, leise
wirst du lächeln: und wie zur Reise
geb' ich dir Blick und Kuss zurück.
Unsre lieben vier Wände! Du hast sie bereitet,
ich habe sie dir zur Welt geweitet
o Glück!

Dann wirst du heiß meine Hände fassen
und wirst mir deine Seele lassen,
lässt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wiedergeben
o Glück!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide;
so geb' ich dich der Welt zurück.
Dann wirst du mir nur noch im Traum erscheinen
und mich segnen und mit mir weinen –
o Glück!

Freed
You will not weep. Gently
you will smile, and as before a journey,
I will return your gaze and your kiss.
Our dear four walls you have helped build;
and I have now widened them for you into the world.
O joy!

Then you will warmly seize my hands
and you will leave me your soul,
leaving me behind for our children.
You gave me your entire life,
so I will give it again to them.
O joy!

It will be very soon, as we both know -
but we have freed each other from sorrow.
And so I return you to the world!
You will then appear to me only in dreams,
and bless me and weep with me.
O joy!

O Boundless, Boundless Evening, Op. 45, No. 3

Samuel Barber
(1910-1981)

Samuel Barber was born in West Chester, PA, on the 9th March 1910 and died in New York, January 23rd 1981. One of the most honored and most frequently performed American composers in Europe and the Americas during the mid-20th century, Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a deep commitment to the tonal language and many of the forms of late 19th-century music. Almost all of his published works, including at least one composition in nearly every genre, entered the repertory soon after he wrote them; many continue to be widely performed today. Unlike many of his contemporaries whose careers came to maturity between the two world wars, Barber rarely responded to the experimental trends that infiltrated music in the 1920s and again after World War II. Instead he continued to write expressive, lyrical music, using conventional formal models and the tonal language of the 19th century. Nine years of rigorous training in composition under Scalero, a student of Eusebius Mandyczewski, helped to preserve Barber's connection to the 19th-century tradition. Elements of modernism incorporated into his work after 1940 – increased dissonance and chromaticism, tonal ambiguity and a limited use of serialism – were only of use in so far as they allowed him to pursue, without compromise, principles of tonality and lyrical expression. A prolific composer of songs that are grateful to the voice as well as the ear, Barber favored lyrical and nostalgic texts by European, often Celtic, poets. He set Joyce, Stephens, Graves, Spender and Rilke (in French) as well as the American poets Agee, Rothke and Dickinson. Arroyo, Bampton, Fischer-Dieskau and Steber, among others, have introduced his vocal works.

Sure on this shining night, Op. 13, No. 3 – with its long, seamlessly lyrical canonic lines – is one of the most frequently performed of his songs. The cycle *Hermit Songs*, Op. 29, commissioned by Elizabeth Sprague Coolidge and first sung by Leontyne Price, is a major work. The intellectually and vocally challenging late cycle *Despite and Still*, Op. 41, written for Price, has profound biographical significance, probing themes of loneliness, lost love and isolation – themes which call for a more dissonant harmonic language characterized by tonal ambiguity, tritones, a frequent use of the complete chromatic, conflicting triads, and whole-tone segments directed towards vivid expression of textual imagery. The last

fifteen years of Barber's life were not happy ones: his grand opera Anthony and Cleopatra had failed at the Metropolitan Opera in 1966; he and his longtime companion Gian Carlo Menotti decided to sell their Westchester, New York home "Capricorn," where they had lived for thirty years. Barber became increasingly dependent on alcohol, and he was diagnosed in 1978 with the lymphatic cancer, from which he died in 1981.

Written in 1974, *O Boundless, Boundless Evening* is the last of the three songs Op. 45, all of which need to be heard with this background in mind: Barber's chosen texts reflect not only his increasing mood of melancholia but, more importantly, his lifelong love affair with the English language. Op. 45 reflects his deep absorption in European culture as a whole. Each is an exceptionally fluent English translation of a Continental poem: James Joyce's "Now Have I Fed and Eaten Up the Rose" is based on the 19th century German of Gottfried Keller; Czesław Miłosz transforms the surreal Polish verse of Jerzy Harasymowicz into "A Green Lowland of Pianos"; and Christopher Middleton's "O Boundless, Boundless Evening" is an elegant rendering of a German poem by Georg Heym. The songs were composed on commission from the Chamber Music Society of Lincoln Center, and were premiered on April 29, 1974 by baritone Dietrich Fischer-Dieskau and pianist Charles Wadsworth.

O Boundless, Boundless Evening relies on repetitive piano figures independent of the vocal lines, which are always delivered with a liquid resignation, mostly staying in the middle range: these are evidence not only of Barber's sureness of touch in matching tones to words, but perhaps also of a sense of creative exhaustion. The song is a landscape painting as much as a song made from an amalgam of straightforward, Anglo-Italian melody and harmonies which tastefully evoke Scriabin and Liszt while maintaining a strong personality of their own.

<u>O Boundless, Boundless Evening</u>
O boundless, boundless evening.
Soon the glow
Of long hills on the skyline will be gone.
Like clear dream country now, rich-hued by sun.
O boundless evening where the cornfields throw
The scattered daylight back in an aureole.
Swallows high up are singing, very small.
On every meadow glitters their swift flight,
In woods of rushes and where tall masts stand
In brilliant bays.
Yet in ravines beyond
Between the hills already nests the night.

Stopping by Woods on a Snowy Evening
The Lordly Hudson

Ned Rorem
(b. 1923)

American composer and writer **Ned Rorem** was born in Richmond, IN, 23 October 1923. He grew up in Chicago, where he studied the piano with Margaret Bonds and music theory with Leo Sowerby. Early on, his interests focused on 20th-century music, especially the works of Stravinsky and the French Impressionists. Rorem began studies at Northwestern University in 1940, but left in 1942 to enter the Curtis Institute in Philadelphia. However, he found classes at Curtis stultifying, and believed his composition teacher, Rosario Scalero, to be too rigid and conservative. In late 1943 he left Curtis and became secretary and music copyist to Virgil Thomson in New York. He eventually completed his formal training at the Juilliard School, receiving a Bachelor of Arts in 1947, and Master of Music two years later. His works were well received: in 1948, *The Lordly Hudson*, a song based on a text by Paul Goodman, was deemed the 'best published song of the year' by the Music Library Association and *Overture in C*, recipient of the Gershwin Prize, was performed by the New York Philharmonic Orchestra at Carnegie Hall. Rorem went on study with Aaron Copland and Arthur Honegger. Among his numerous awards is a Pulitzer Prize for his orchestral suite *Air Music* (1976).

Though many of Rorem's musical works exhibit advanced harmonic techniques – altered chords, polytonal passages and patches of modified serialism – he has never strayed far from diatonicism. It is Rorem's over 500 songs, for solo voice and piano and for voice and chamber ensemble, that are his greatest legacy. It was not the human voice that originally drew him to song, but rather "poetry as expressed through the voice." His song writing is graced by his skills at prosody (he sets words with naturalness and clarity, without compromising the range and scope of vocal lines.

Stopping by Woods on a Snowy Evening (1947)
It is one of the Rorem's best known and most popular songs. He himself said about this piece: "My father, who had a fair amateur voice and loved to sing arias, was always after me to write something just for him. Using his favorite author, Robert Frost, I set *Stopping by Woods,* little realizing then (1947) that I was the thousandth musician to do so."

Stopping by Woods on a Snowy Evening
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

The Lordly Hudson, written in 1947, remains one of Rorem's best-known and most performed works. The song is both lyric and dramatic; the flow of the river is evoked in supple melodic phrases under laid with a strong chordal accompaniment. Rorem admitted being influenced by Poulenc's "C," employing some of the same arching intervals ay points of high emotions.

The Lordly Hudson
"Driver, what stream is it?" I asked, well knowing
it was our lordly Hudson hardly flowing.
"It is our lordly Hudson hardly flowing,"
he said, "under the green-grown cliffs."
Be still, heart! No one needs
your passionate suffrage to select this glory,
this is our lordly Hudson hardly flowing
under the green-grown cliffs.
"Driver, has this a peer in Europe or the East?"
"No, no!" he said. Home! Home!
Be quiet, heart! This is our lordly Hudson
and has no peer in Europe or the east.
This is our lordly Hudson hardly flowing
under the green-grown cliffs
and has no peer in Europe or the East;
be quiet, heart! Home! Home!

Billy Budd
Look! Through the Port Comes the Moonshine Astray

Benjamin Britten
(1913-1976)

Benjamin Britten, English composer, conductor, and pianist, was born in Lowestoft on November 22, 1913 and died in Aldeburgh on December 4, 1976. He and his contemporary Michael Tippett are among several pairs of composers who dominated English art music in the 20th century. Of their music, Britten's achieved early on, and has maintained,

wider international circulation. An exceedingly practical and resourceful musician, Britten worked with increasing determination to recreate the role of a leading national composer held during much of his own life by Vaughan Williams, from whom he consciously distanced himself. Notable among his musical and professional achievements are the revival of English opera, initiated by the success of *Peter Grimes* in 1945; the building of institutions to ensure the continuing viability of musical drama; and outreach to a wider audience, particularly children, in an effort to increase national musical literacy and awareness. Equally important in this was that he remain accessible as a composer, rejecting the modernist ideology of evolution towards a 'necessary' obscurity and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it. . Above all, he imbued his works with his own personal concerns in ways that allowed people to sense the passion and conviction behind them even if listeners were unaware of their full implication. Some were hidden, principally those having to do with his love of men and boys, and some outspoken, like his fiercely held pacifist beliefs. He also performed a fascinating, as well as problematic, assimilation of (or rapprochement with) the artistic spoils of the East, attempting an unusual integration of various non-Western musical traditions with his own increasingly linear style. He also performed a fascinating, as well as problematic, assimilation of (or rapprochement with) the artistic spoils of the East, attempting an unusual integration of various non-Western musical traditions with his own increasingly linear style.

The Arts Council of Great Britain commissioned ***Billy Budd*** for the Festival of Britain in 1951. Britten had discussed a possible opera based on Melville's story with Crozier and Forster in late 1948 and early 1949, before the work was actually commissioned. The libretto evolved through four versions during 1949, and composition began in earnest during the summer of 1950. Originally planned in two acts, it was first performed in a four-act version, with Theodor Uppman in the title role, Peter Pears as Vere and Frederick Dalberg as Claggart, conducted by the Britten himself. In 1960, he produced a two-act version, in which the main change was the removal of the original Act 1 finale where Captain Vere appears to general acclaim and addresses the crew. The revised version was first heard the next year under the composer's baton and has since remained the accepted version.

The opera is set in the end of the eighteenth century, and Billy Budd is a young sailor on a merchant ship called the Rights-of-Man. Billy is a beautiful young man, a specimen of what Melville calls the Handsome Sailor. He is young, simple, innocent, a foundling with no real family, and his charm and good nature put the men around him at ease. The narrator tells us of Billy's one serious weakness: when seized by strong emotion, he stutters. When faced with Claggart's accusations of preparing a mutiny plot, Billy is so overcome with emotion that his stutter seizes him. He is completely unable to speak. Helpless, and terrified, Billy defends himself the only way he knows how: he punches Claggart; however Billy does not know his own strength, and Claggart is slain by the blow. Shortly before dawn the next day in a bay of the gundeck, Billy, only half awake, calmly contemplates his imminent death.

Look! Through the port comes the moonshine astray
"Look! Through the port comes the moonshine astray!
It tips the guard's cutlass and silvers this nook;
but 'twill die in the dawning of Billy's last day.
Ay, ay, all is up; and I must up too early in the morning, aloft from below.
On an empty stomach, now, never would it do.
They'll give me a nibble-bit of biscuit ere I go.
Sure, a messmate will reach me the last parting cup;
but turning heads away from the hoist and the belay,
Heaven knows who will have the running of me up!
No pipe to those halyards – but ain't it all sham?
A blur's in my eyes; it is dreaming that I am.
But Donald has promised to stand by the plank,
so I'll shake a friendly hand ere I sink.
But no! No! It is dead then I'll be, come to think.
They'll lash me in hammock – drop me deep.
Fathoms down, fathoms – how I'll dream fast asleep.
I feel it stealing now... Roll me over fair.
I'm sleepy, and the oozy weeds about me twist."

Herodiade
Vision fugitive

Jules Massenet
(1842-1912)

Jules Massenet, French composer, was born in Montaud, St Etienne, May 12, 1842; died in Paris, August 13, 1912. He was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th. He entered Paris Conservatory at age 11, becoming pupil of A. Thomas. He won *Grand Prix de Rome* and spent 3 years in Rome. Massenet returned to Paris in 1866, his first (1-act) opera being produced at Opéra-Comique in1867. His oratorios established his name until the opera *Hérodiade* (a version of the Salome story) in 1881, but his greatest success came in 1884 with *Manon.* He was professor of advanced composition at Paris Conservatory 1878 – 96. Among his later successes was *Don Quichotte,* produced in Monte Carlo 1910, with Chaliapin in the title-role. Massenet used Wagner's *leitmotiv* device, but translated it into his melodious and agreeable style, a style considered by some to be saccharine but which has won admiration in the later 20th century for its stylishness, craftsmanship, sense of theater, and understanding of the human voice.

Massenet was first and foremost a man of the theatre. The Paris Conservatoire's training in the 19th century was primarily directed towards the lyric stage, with more emphasis on vocal writing than on principles of construction. His operas are thus variously identified by such terms as 'saynète', 'opéra romanesque', 'épisode lyrique', 'opéra féerique', 'miracle', 'haute farce musicale', 'comédie chantée.'

Herodiade
Opéra in four acts to a libretto by Paul Milliet and Henri Grémont (Georges Hartmann) based on the story by Gustave Flaubert (1877). *Herodiade* was premiered in Brussels at the Théâtre de la Monnaie on December 19, 1881 (revised version, Paris, Théâtre Italien, February 1, 1884).

Hérodiade is the best of Massenet's three attempts at traditional *grand opéra:* there is an energy, a masculine thrust that those who know only the later works might find surprising. The musical motifs attached to the various characters are fresh and apposite, and used for much more than purposes of reminiscence: they develop, and there are subtle interconnections between them – the Salome theme, for instance, and one of Herod's or, more properly, Salome-as-desired-by-Herod. The shape of the musical gestures in arioso had a palpable influence on the early Italian *veristi.*

Hérodiade is also the first of his operas in which Massenet's word-setting reaches maturity. Regular phrases are broken up with purposeful mis-stresses and *enjambements* that add their own rhythmic counter-point (see especially Salome's 'Il est doux' and Herod's 'Vision fugitive'). The instrumentation is heavily embellished with pseudo-orientalisms.

Hérodiade is conceived on an even grander scale. Salome is imagined as being in love with John the Baptist (a tenor) and also to be the long-lost daughter of Herodias, producing a typical grand opera climax at the end when Salome learns who she is and kills herself, depriving the executioner of his obligation. Originally in three acts, Massenet expanded it for its Paris première to four, but it is exuberantly overlong in this version with a weighty chorus of Roman soldiers and some ballets in the last act preceding the dénouement. The opera prefigures *Thaïs* in some ways, particularly in Salome's power over John the Baptist and the contrast between sensuality and asceticism. There is much exotic local color. Until the advent of Strauss's more sensational version of the story, the opera enjoyed considerable success, and has occasionally been revived in modern times.

Herodiade – Herod's recitative and aria *Ce breuvage/Vision fugitive*

Ce breuvage pourrait me donner un tel rêve!
Je pourrais la revoir...
contempler sa beauté!
Divine volupté à mes regards promise!
Esperance trop brève
Qui viens bercer mon cœur et troubler ma raison...
Ah! ne t'enfuis pas, douce illusion!

Vision fugitive et toujours poursuivie
Ange mystérieux qui prend
toute ma vie...
Ah! c'est toi! que je veux voir,

This potion could give me such a dream!
I should be able to see her again...
to gaze on her beauty!
Divine voluptuousness promised to my sight!
Hope too brief,
which comes to lull my heart and trouble my mind...
Ah, don't slip away sweet illusion!

Vision fleeting and always pursued –
mysterious angel, who takes possession
of my whole life.
Ah! It's you whom I want to see,

Ô mon amour! ô mon espoir!
Vision fugitive! c'est toi!
Qui prends toute ma vie!
Te presser dans mes bras!
Sentir battre ton cœur
d'une amoureuse ardeur!
Puis mourir enlacés...
dans une même ivresse...
Pour ces transports...
pour cette flamme.
Ah! sans remords et sans plainte
je donnerais mon âme pour toi,
mon amour! mon espoir!
Vision fugitive! c'est toi!
Qui prends toute ma vie!
Oui! c'est toi! mon amour!
Toi, mon seul amour! mon espoir!

Oh my love, oh my hope!
Fleeting vision! It's you!
who takes possession of my whole life!
To press you in my arms!
To feel your heart beat
with a loving ardor!
Then, to die entwined
in a shared ecstasy...
for those joys,
for that passion,
ah, without remorse and without complaint
I would give my soul for you,
my love, my hope!
Yes! It's you, my love! You, my only love, my hope!
who takes possession of my whole life!
Yes! It's you! my love!
You, my only love! My hope!

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Bethany B. Stiles, *mezzo-soprano*

Student of Edith Davis Tidwell

with

David George, *piano*
Felix Borges, *cello*
Lydia Falconnier, *harp*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
April 17, 2011
2:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Stabat Mater — Giovanni Pergolesi (1710-1736)
- Quae moerebat et dolebat
- Eija, mater, fons amoris
- Fac ut portem

Cécile Chaminade (1857-1944)
- Viens! Mon bien-aimé!
- Ronde d'amour
- Ma première lettre
- L'été

南风 (The Southern Breeze) — Rene Orth (b. 1985)

Felix Borges, *cello*
Lydia Falconnier, *harp*

INTERMISSION

Werther — Jules Massanet (1842-1912)
- Va! laisse couler mes larmes

Frauenliebe und -leben, Op. 42 — Robert Schumann (1810-1855)
- Seit ich ihn gesehen
- Er, der Herrlichste von allen
- Ich kann's nicht fassen
- Du Ring an meinem Finger
- Helft mir, ihr Schwestern
- Süsser Freund
- An meinem Herzen
- Nun hast du mir den ersten Schmerz getan

A Charm of Lullabies, Op. 41 — Benjamin Britten (1913-1976)
- A Cradle Song
- The Highland Balou
- Sephestia's Lullaby
- The Nurse's Song

Lime Jello Marshmallow Cottage Cheese Surprise — William Bolcom (b. 1938)

Notes, Texts & Translations

Stabat Mater

Giovanni Pergolesi
(1710-1736)

Stabat mater (literally translated as "mother standing") refers to Mary standing at the base of the cross during Jesus' crucifixion. The poem originates from the 13th century and is attributed to the Franciscan Jacapone da Todi. Its plangent strophes affect an emotional connection between the meditating believer and the mother of the Crucified, and first emerged from the intense strains of popular devotion following the Black Plague.

The Roman Catholic Church officially added the "Feast of the Seven Sorrows of the Virgin" to its calendar in 1727, but the "Stabat mater" text was already ensconsed in many local liturgies. Patronage for the commission has traditionally been attributed to the Confraternity of San Luigi di Palazzo in Naples, although recent evidence also suggests Duke Marzio Domenico IV Carafa Maddaloni to be the patron. Pergolesi accepted the task, despite his then-current illness: the 25-year-old Pergolesi was already suffering from the tuberculosis that would claim his life. The legend goes that he composed in a devotional frenzy on his deathbed. This cantata was published more often than any other single piece of music in the entire eighteenth century.

The three pieces selected for performance, "Quae moerebat et dolebat", "Eija, mater, fons amoris", and "Fac ut portem", are alto soli within the work.

<u>Quae moerebat et dolebat</u>
Quae moerebat et dolebat
et tremebat dum videbat
nati poenas inclyti

<u>Who mourns and suffers pain</u>
Who mourns and suffers pain
and trembles at the sight
of her child bent in punishment.

<u>Eija, mater, fons amoris</u>
Eija, mater, fons amoris
me sentire vim doloris;
fac, ut tecum lugeam.

<u>Oh, mother, fountain of love</u>
Oh, mother, fountain of love
I experience such anguish;
allow me to mourn with you.

<u>Fac ut portem, Christi mortem</u>
Fac ut portem, Christi mortem,
passionis fac consortem,
et plagas recolere.
Fac me plagis vulnerary,
cruce hac inebriari,
ob amorem filii.

<u>Allow me, as bearer of Christ's death</u>
Allow me, as bearer of Christ's death
allow me his suffering to share,
and wounds recall.
Let me with his wounds be stricken,
with his torment be saturated,
because of love for the Son.

Viens! Mon bien-aimé!
Ronde d'amour
Ma première lettre
L'été

Cécile Chaminade
(1857-1944)

One of the relatively few women composers of her time to achieve great popularity, Cécile Chaminade was a child prodigy; she began playing the piano very early, and her first compositions date from the age of eight. Family friend Georges Bizet coined Chaminade his "little Mozart". She gave her first public recital at age 18, and from then on appeared frequently as a pianist all over the world, often playing her own music. She was a regular on British concert stages from the early 1890s, and was a guest of Queen Victoria during one of her British tours. Chaminade made her American debut in 1908, playing her *Concertstück, Op. 40* (written around 1896) with the Philadelphia Orchestra. Her compositional output numbers over 400 works, including over 100 solo songs and an opera.

The pieces selected for performance reflect the wide spectrum of Chaminade's style. Heavily influenced by uniquely-French aesthetic of parlor chansons, the vocal lines of her songs are fluid and luxurious, requiring a great range on the part of the singer. However, her chansons are also technically-demanding for both singer and accompanist, perhaps due

in part to her virtuostic skill as a pianist. Ranging from lush and elegant *(Viens, mon bien-aimée)* to playful *(L'été, Ronde d'amour)* to recitative-like *(Ma première lettre)*, Chaminade's thoughtful poetic settings and sensitive accompaniments are a beautiful celebration of French late Romantic chanson.

Viens! Mon-bien aimé!
Les b'eaux jours vont enfin renaître,
Le voici, l'avril embaumé!
Un frisson d'amour me pénètre,
Viens! mon bien-aimé!

Ils ont fui, les longs soirs moroses,
Déjà le jardin parfumé
Se remplit d'oiseaux et de roses:
Viens! mon bien-aimé!

Soleil, de ta brûlante ivresse,
J'ai senti mon coeur enflammé,
Plus enivrante est ta caresse,
Viens! mon bien-aimé!

Tout se tait, de millions d'étoiles
Le ciel profond est parsemé,
Quand sur nous la nuit met ses voiles:
Viens! mon bien-aimé!

- Text by Armand Lafrique

Ronde d'amour
Ah! si l'amour prenait racine,
J'en planterais dans mon jardin
Pour que ma petite voisine,
Respirant la fleur assassine,
Sentît son coeur battre soudain.
Ah! si l'amour prenait racine,
J'en planterais dans mon jardin.

J'en planterais le long des routes,
J'en mettrais pour tous et pour toutes
J'en mettrais assez pour chacun,
Et je resterais aux écoutes,
Attendant qu'il passât quelqu'un.
Ah! J'en planterais le long des routes,
J'en mettrais assez pour chacun.

Les garçons cueilleraient la plante,
Les filles souriraient mieux;
Avec une douceur brûlante,
Les doigts unis, la voix tremblante,
Ils s'embrasseraient sur les yeux.
Les garçons cueilleraient la plante,
Les filles souriraient mieux.

- Text by Charles Fuster

Ma première lettre
Hélas! que nous oublions vite…
J'y songeais hier en trouvant

Come! My beloved!
The beautiful days are finally to come again,
Here is a perfumed April!
A shiver of love penetrates me,
Come! My beloved!

The long morose evenings have fled,
Already the perfumed garden
Is filled with birds and roses:
Come! My beloved!

Sun, with your burning rapture
I have felt my heart inflamed,
More intoxicating is your caress.
Come! My beloved!

All is quiet, with millions of stars
The deep sky is strewn,
When above us night spreads her veils:
Come! My beloved!

Love Song
Ah! If love could take root,
I would plant it in my garden
So that my little neighbor,
Smelling the murderous flower,
Would suddenly feel her heart beating.
Ah! If love could take root,
I would plant it in my garden.

I would plant it along the road
I would put it out for all women and all men,
I would put out enough for everyone,
And I would lie in wait,
waiting for someone to pass by.
Ah! I would plant it along the road,
I would put out enough for everyone.

The boys would pick the plant,
The girls would smile more broadly;
With a gentle passion,
The fingers joined, the voices trembling,
They kiss one another on the eyes.
The boys would pick the plant,
And the girls would smile more broadly.

My first letter
Alas! How quickly we forget…
(it came yesterday when I found)

Une petite lettre écrite
Lorsque je n'étais qu'une enfant.

Je lus jusqu'à la signature
Sans ressentir le moindre émoi,
Sans reconnaître l'écriture,
Et sans voir qu'elle était de moi.

En vain je voulus la relire,
Me rappeler, faire un effort...
J'ai pu penser cela, l'écrire,
Mais le souvenir en est mort!

Ô la pauvre naïve lettre,
Ecrite encor si gauchement...
Mais j'y songe, c'était peut-être
Ma première, un événement!

Jadis à ma mère ravie
Je l'ai montrée en triomphant.
Est-il possible qu'on oublie
Sa première lettre d'enfant!

Et puis le temps vient où l'on aime,
Et l'on écrit... et puis un jour,
Un jour on l'oubliera de même,
Sa première lettre d'amour!

- Text by Rosemonde Gérard

A short letter written
When I was but a young girl.

I read the signature
Without the slightest emotion,
Without recognizing the writing,
And without seeing that it was written by me.

In vain I tried to re-read it,
To remember it, I tried...
Once I had thought, I had written it,
But the memory is dead!

Oh the poor naïve letter,
Written still so awkwardly...
But I think it must have been
My first, an important event!

Once, to my dear mother,
I had delightedly showed it in triumph!
Is it possible to forget
One's first letter as a child!

And then one falls in love,
And one writes... and then one day,
A day that one also forgets,
The first love letter!

L'été
Ah! chantez, chantez,
Folle fauvette,gaie alouette,
Joyeux pinson, chantez, aimez!
Parfum des roses,fraîches écloses,
Rendez nos bois, nos bois plus embaumés!
Ah! chantez, aimez!

Soleil qui dore les sycomores
Remplis d'essains tout bruisants,
Verse la joie, que tout se noie
Dans tes rayons resplendissants.
Ah! chantez, aimez...

Souffle, qui passes dans les espaces
Semant l'espoir d'un jour d'été.
Que ton haleine donne à la plaine
Plus d'éclat et plus de beauté.
Ah! chantez, chantez!

Dans la prairie calme et fleurie,
Entendez-vous ces mots si doux.
L'âme charmée, l'épouse aimée
Bénit le ciel près de l'époux!
Ah! chantez, aimez,...

- Text by Édouard Guinand

Summer
Ah! Sing, sing
Silly warbler, gay lark,
Joyous finches, sing, love!
Perfume of roses, newly opened
Make our woods more fragrant!
Ah! Sing! Love!

Sun which gilds the sycamores
Filled with swarms all rustling,
Pour out joy, let everything be drowned
In your shining rays!
Ah! Sing! Love!

Breeze which passes through the spaces
Sowing the hope of a summer day,
Let your breath give to the plain
More brightness and more beauty.
Ah! Sing! Love!

On the prairie calm and in blossom,
Hear these words so sweet.
The charmed soul, the beloved wife
Blesses the heaven near the husband!
Ah! Sing! Love!

南风 (The Southern Breeze)

Rene Orth
(b. 1985)

Recently, China has been thrust into the media spotlight with international concern over human rights. The issues at hand include imprisonment of the most recent Nobel Peace Prize winner, the one-child policy, the blocking of Facebook/YouTube/BBC, and the intolerance of differing practices of faith such as Falun-Gong, Islam, and Christianity. Though the government claims that religious freedom exists, churches and their members must be state-registered, and the practice of house churches is illegal.

The text for this piece is taken with permission from *The Heavenly Man*, a story of a modern day apostle Paul in China named Brother Yun. Imprisoned and tortured multiple times for his faith, his story is both inspiring and challenging, especially to the free and comfortable Western citizen. During his second imprisonment, Brother Yun used this poem to encourage his cellmates and fellow prisoners. It is my hope that through setting this same text, the piece might serve to provide encouragement to any of us who are physically free but feel internally caged.

- Program note provided by the composer

南风
北风吹来, 男风兴起, 事事都有神旨意

北风虽冷, 不能长久, 不久南风就要起;

忍耐等待, 忍耐等待, 事事都有主时候;

到了时候, 到了时候, 丰满恩典为你留;

忧愁的心啊! 不要叹息, 你的事情, 主知道;

倘若不是天父许的, 谁能把你怎样呢?

- Taken from The Heavenly Man by Paul Hattaway

The Southern Breeze
The north wind blows, but the southern breeze will arise.
In everything God's will is done.
The north wind is bitterly cold but it will not last long,
soon the warm southern breeze will arise.
Be patient and wait, be patient and wait,
the Lord will make everything beautiful in his time.
When the time has come, when the time has come,
abundant grace will overflow to you.
You who are burdened with sorrow, don't sigh any longer,
the Lord will undertake for you.
If the Heavenly Father does not permit it,
who can do anything to you?

Werther

Jules Massanet
(1842-1912)

Werther premiered in Vienna on February 1892, under the direction of Hans Richter. The libretto is by Eduard Blau, Georges Hartmann, and Paul Milliet after the novel *Die Leiden des jungen Werther* (The Sorrows of Young Werther) by Johann Wolfgang von Goethe.

The aria *Va! laisse couler mes larmes* is performed in Act III by Charlotte on Christmas Eve around the year 1780. Months earlier, Charlotte and Werther realized they were in love; however, Charlotte was betrothed to Werther's friend Albert. Because of a promise to her mother and strong sense of loyalty, Charlotte marries Albert in autumn. Although Werther has gone away, he continues to write to Charlotte. On this Christmas Eve, Charlotte rereads the letters and is suddenly overcome with grief. She sings this aria in the company of her sister Sophie, as she is no longer able to deny her love for Werther – or the guilt that she should feel such love while married to Albert.

Va! laisse couler mes larmes
Va! Laisse couler mes larmes!
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas
dans notre âme retombent toutes,
et de leurs patientes goutes

Martèlent le coeur triste et las.
Sa résistance enfin s'épuise;

Go! Let flow my tears
Go! Let flow my tears!
They do me good, my darling!
The tears which one does not cry
inside our soul fall again, all of them,
and with their patient drops

hammer the heart sad and weary.
Its resistance finally exhausts itself;

le coeur se creuse et s'affaiblit;
il est trop grand, rien ne l'emplit;
et trop fragile, tout le brise!

the heart collapses and weakens;
it is too big; nothing fills it
and too fragile, everything breaks it!

Frauenliebe und -leben, Op. 42 (A Woman's Love and Life)

Robert Schumann
(1781-1838)

Often referred to as "the year of the song" in Schumann's life, the year 1840 saw the completion of at least 137 songs, including the famous *Liederkreis Op. 39, Dichterliebe Op. 48,* and *Frauenliebe und –leben,* written to poems of Adalbert von Chamisso (1781-1838). Schumann's impending marriage to Clara Wieck (1819-1896) – hard won after a long legal battle with her father – was largely the inspiration for his burst of creativity; this seems especially clear in the case of *Frauenliebe und -leben,* which takes as its subject a young girl's journey through her only romantic relationship – beginning at naïve adolescence, deeping love, betrothal, marriage, pregnancy and motherhood, and finally an abrupt end at widowhood.

By today's standards, Chamisso's verses depicting woman's complete and total dependence upon man may seem antiquated. Certainly, Chamisso and Schumann could only approach a woman's feelings from a purely external standpoint, influenced heavily by the accepted social mores of the day. However, the sincerity and sensitivity with which Schumann sets the text is undeniable – evoking emotions and feelings with which most of us are familiar, even in contemporary society.

<u>Seit ich ihn gesehen</u>
Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

<u>Since I saw him</u>
Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

<u>Er, der Herrlichste von allen</u>
Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

<u>He, the most glorious of all</u>
He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.

Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Ich kann's nicht fassen, nicht glauben
Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

Du Ring an meinem Finger
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.
Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

Hear not my silent prayer,
consecrated only to thy happiness,
thou mays't not know me, lowly maid,
lofty star of glory!

Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

I can't grasp it, nor believe it
I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?

It seemed to me, as if he spoke,
"I am thine eternally,"
It seemed - I dream on and on,
It could never be so.

O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Thou ring on my finger
Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself alone and lost
in barren, infinite space.
Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.

I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.

Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir ihr Schwestern
Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

Süßer Freund, du blickest
Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern in dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann?

Help me, ye sisters
Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.

Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.

Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst.

Sweet friend, thou gazest
Sweet friend, thou gazest
upon me in wonderment,
thou cannst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright, in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.

Knowest thou the tears,
that I can weep?

Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen, fühle dessen Schlag,
Daß ich fest und fester nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis mir entgegen lacht.
Dein Bildnis!

Shouldst thou not see them,
thou beloved man?
Stay by my heart, feel its beat,
that I may, fast and faster hold thee.

Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image shall smile at me.
Your image!

An meinem Herzen, an meiner Brust
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab gesagt und nehm's nicht zurück.

Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!

Du lieber, lieber Engel du,
Du schauest mich an und lächelst dazu!

At my heart, at my breast
At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the joy,
I have said it, and won't take it back.

I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that loves
the child, to whom she gives nourishment;

Only a mother knows alone
what it is to love and be happy.
O how I pity then the man
who cannot feel a mother's joy!

Thou dear, dear angel thou,
Thou lookst at me and smiles!

Nun hast du mir den ersten Schmerz getan
Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Now thou hast given me, for the first time, pain
Now thou hast given me, for the first time, pain,
how it struck me.
Thou sleepst, thou hard, merciless man,
the sleep of death.
The abandoned one gazes straight ahead,
the world is void.
I have loved and lived, I am
no longer living.
I withdraw silently into myself,
the veil falls,
there I have thee and my lost happiness,
O thou my world

A Charm of Lullabies, Op. 41

Benjamin Britten
(1913-1976)

This song cycle for mezzo-soprano and piano (orchestrated in 1990 by Colin Matthews through a generous grant from The Britten Estate) was the composer's only vocal work between 1940 and 1965 not written for the voice of tenor Peter Pears. Instead, the cycle was written for Nancy Evans, in gratitude for her work in two of Britten's operas, *Albert Herring* and *The Rape of Lucretia.*

Britten's eclectic choice of poetry reflects the range of his literary taste, including the works of Robert Burns and William Blake. All the songs are lullabies of one sort or another, greatly varied in musical style and dramatic situation. True to character, Britten's unconventional adaptation of the cradlesong is both intellectually stimulating and musically cohesive, both in scope and character. Additionally, the songs reflect the deep influence of indigenous sounds in Britten's childhood, including the Scottish "snap" figure in *The Highland Balou.*

A Cradle Song
Sleep, sleep, beauty bright,
Dreaming o'er the joys of night.
Sleep, sleep, in thy sleep,
Little sorrows sit and weep.

Sweet babe, in thy face,
Soft desires, I can trace.
Secret joys and secret smiles,
Little pretty infant wiles.

O' the cunning wiles that creep
In thy little heart asleep,
When thy little heart does wake...
Then thy dreadful lightening break.

From thy cheek and from thy eye
O'er the youthful harvest nigh'.
Infant wiles and infant smiles,
Heaven and earth, of peace beguiles.

- *Text by William Blake*

The Highland Balou
Hee balou, my sweet wee Donald,
Picture o' the great Clanronald!
Brawlie kens our wanton Chief
Wat gat my young Highland thief?

Leeze me on thy bonie craigie!
An thou live, thou'll steal a naigie,
Travel the country thro' and thro',
And bring hame a Carlisle cow!

Thro' the Lawlands, o'er the Border,
Weel, my babie, may thou furder,
Herry the louns o' the laigh Countrie,
Syne to the Highlands hame to me!

- *Text by Robert Burns*

Sephestia's Lullaby
Weep not, my wanton, smile upon my knee,
When thou art old, there's grief enough for thee.

Mother's wag, pretty boy,
Father's sorrow, father's joy;
When thy father first did see
Such a boy by him and me,
He was glad, I was woe;
Fortune changèd made him so,

When he left his pretty boy,
Last his sorrow, first his joy.

The wanton smiled, father wept,
Mother cried, baby leapt;
More he crow'd, more we cried,
Nature could not sorrow hide:
He must go, he must kiss
Child and mother, baby bliss,
For he left his pretty boy,
Father's sorrow, father's joy.

- Text by Robert Greene

The Nurse's Song
Lullaby, baby! Thy nurse will tend thee as duly as may be.

Be still, my sweet sweeting! No longer do cry!
Sing lullaby, baby! Lullaby, baby!
Let dolours be fleeting, I fancy thee, I....
To rock and to lull thee, I will not delay me.

The gods be thy shield, and comfort in need.
They give thee good fortune, and well for to speed.
And this to desire, I will not delay me.

- Text by John Philip

Lime Jello Marshmallow Cottage Cheese Surprise **William Bolcom (b. 1938)**

William Bolcom is one of the most versatile contemporary American composers, writing chamber music, piano works song cycles, concertos, music theatre, opera, and symphonies, displaying a mastery of many different compositiona styles. Although not given to radical experimentation, he consciously avoids blindly following European styles whether old or contemporary. He describes Charles Ives as his greatest influence, and in his operas and stage work: he chooses to set pieces about American characters by American authors, and includes idioms such as ragtime anc jazz in his works. In addition to this wide stylistic diversity, his works often display a trenchant sense of humo on display in works such as the song *Lime Jello Marshmallow Cottage Cheese Surprise.* This piece was debuted at th University of Michigan (where Bolcom has been a member of the faculty since 1973) in November 1975, sung by hi wife, mezzo-soprano Joan Morris, with the composer at the keyboard.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Katelyn Thompson,
classical guitar

Student of Stephen Mattingly

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Evening
April 17, 2011
8:30 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Thank you.

PROGRAM

from *Bardenklänge*, Op. 13 — Johann Kaspar Mertz (1806-1856)
- Abendlied

Cello Suite, No. 3, BWV 1009 — J.S. Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Bouree I
- Bouree II
- Gigue

INTERMISSION

Agua y Vinho — Egberto Gismonti (b. 1947)

from *Cinq Préludes* — Heitor Villa-Lobos (1887-1959)
- Prelude No. 1
- Prelude No. 3
- Prelude No. 4
- Prelude No. 5

PROGRAM NOTES

Bardenklänge, Op. 13 — **Johann Kaspar Mertz (1806-1856)**

Johann Kaspar Mertz was born in Pozsony, Hungary. He was the leading Austrian guitarist during the middle of the nineteenth century. From 1846-1848 Mertz was not able to perform because he became seriously ill from a strychnine overdose which he was taking to relieve neuralgia. It was during this time that the *Bardenklange* was composed. The work is a series of 25 character pieces published in 15 volumes and was one of the most ambitious collections for the guitar to that date. These character pieces are representative of the Romantic era. Strong emotion and use of dissonant chords which resemble romanticism can be heard in the piece *Abendlied.*

Cello Suite, No. 3, BWV 1009 — **J.S. Bach (1685-1750)**

Johann Sebastian Bach (1685-1750) was an outstanding German composer, organist, and pedagogue. He was famous as an organ virtuoso and a giant of Baroque polyphony. Today there are many volumes of Bach's works in circulation, but in his lifetime less than a dozen compositions were printed. For many, the music of Bach is considered supreme. *Suite No. 3* was originally written for solo cello, and the version you will hear today has been transcribed to classical guitar by Andrew Zohn. The following is a brief description of the dances. *Prelude:* serves to introduce the suite. *Allemande:* German in origin, a stately dance at a moderate tempo. *Cournate:* French for running, a lively dance. *Sarabande:* A slow stately dance. *Bouree:* A fast dance. *Gigue:* A fast dance with an eighth note pulse that produces a galloping sound, often used to conclude a suite.

Agua y Vinho — **Egberto Gismonti (b. 1947)**

The Brazilian composer and self-taught guitarist Egberto Gismonti was born in 1947. His musical style incorporates Arabian and Italian melodies (his family's heritage), classical and contemporary music (influenced especially by Villa-Lobos and Stravinsky), traditional national genres (folklore, choro, bossa nova), Brazilian Indian themes, and jazz. His compositions contain both Brazilian and international elements. He has written for solo instruments, ensembles, symphony orchestras, dance, theatre, films, exhibitions and poetic anthologies.

Cinq Préludes
Prelude No. 1

Heitor Villa-Lobos
(1887-1959)

Brazilian composer Heitor Villa-Lobos (1887-1959) is considered the most significant creative figure in 20th century Brazilian music. His compositions were greatly influenced by the love he had for his country. The *Cinq Préludes* were published in 1940. Originally there were six preludes in all. Heitor Villa-Lobos visited Andres Segovia with his six preludes and consequently one was lost. Each prelude was given a descriptive title by the composer. Here are the descriptive titles:

1. Lyrical Melody: Homage to the Brazilian Country Dweller.
3. Homage to Bach
4. Homage to the Brazilian Indians
5. Homage to Social Life

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University of Louisville
Wind Symphony

Frederick Speck, *director*

Sunday Evening
April 17, 2011
7:30 p.m.
Margaret Comstock Concert Hall

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Thank you.

PROGRAM

University of Louisville Wind Symphony

Frederick Speck, *director*

Fanfares from "*Libuše*" (1871-72) — Bedřich Smetana (1824-84), arranged by Václav Nelhýbel

-attacca-

Smetana Fanfare (1984) — Karel Husa (b. 1921)

Psalm, Op. 53 (1952) — Vincent Persichetti (1915-87)

Taranto Reflections (2003) — Brant Karrick (b. 1960)

Bruce Heim, *horn*

Les Trois Notes du Japon (2001) — Toshio Mashima (b. 1949)

1. *La danse des grues* (Tancho cranes mating dance)
2. *La riviere enneigee* (Pensive scenes of winter)
3. *Le fete du feu* (Nebuta festival)

"Aegina and Bacchanalia" from *Spartacus* (1954) — Aram Khachaturian (1903-78), transcribed by Leslie Hicken

PROGRAM NOTES

Fanfares from "*Libuše*"

Though better known for his earlier comic opera, *The Bartered Bride*, Smetana himself favored his festival opera, *Libuše*. Inspired by Czech nationalism, the opera's heroine, Princess and Prophetess *Libuše*, defers from marrying to noble blood to become instead the wife of the ploughman, Premysl. According to legend, the first Bohemian dynasty was wrought from this union. Her words "My beloved Czech nation will not perish; gloriously she will vanquish the terrors of hell" have become an inspirational emblem for the Czech people. During World War II, the Nazi regime banned performances of the work in occupied Czechoslovakia, fearing that its message would incite the people.

Smetana Fanfare

Husa's *Smetana Fanfare* was commissioned by San Diego State University for a festival honoring composer Bedrich Smetana on the occasion of the centennial of Smetana's death. It was premiered by the San Diego State University Wind Ensemble on April 3, 1984. After a strong, four-note announcement in the timpani part, trumpet fanfares accumulate in bit by bit fashion as though the players might be marching toward one another from some distance. Ultimately, the music builds to a militaristic *fortissimo* throughout the ensemble. Two quotations from Smetana's symphonic poem, *Wallenstein's Camp*, led by the trombone section, create a muscular lyrical contrast to the repeated fanfares that otherwise invigorate the music.

Psalm, Op. 53

Whereas Persichetti's *Psalm*, Op. 53 is of general importance to the concert band repertoire at large, it is of specific historical significance to the University of Louisville and the University of Louisville Bands. The work, commissioned by the band fraternity Pi Kappa Omicron (an organization founded by University of Louisville bandsmen) was premiered by the University of Louisville Symphony Band on May 2, 1952 with Vincent Persichetti conducting. Though subsequently published by Elkan-Vogel, a subsidiary of Theodore Presser, the first edition was printed and made available through Pikaron Press. This adventuresome musical organization was also responsible for the commissioning projects that yielded *Flag of Stars* (1954) by Gordon Jacob and *Chester Overture* (1957) by William Schuman.

Persichetti described the work as "a piece constructed from a single germinating harmonic idea. There are three distinct sections – a sustained chordal mood and a forward moving chorale, followed by a Paean culmination of the materials."

In the sequence of wind band works by Persichetti, *Psalm* followed *Divertimento*, Op. 42, (1950) but predated *Pageant*, Op. 59 (1953) and *Symphony No. 6*, Op. 69 (1955-56). All of these works share a similar syntax, and it is clear that elements are shared between the compositions. After its Louisville premiere, the work was selected for performance at the 1952 College Band Directors National Association Conference, regarded as one of the eight outstanding recent compositions for band.

Taranto Reflections

Taranto Reflections is a six-minute work for solo horn and winds in a fast-slow-fast structure and an ABCAB format. The rapid 6/8 meter with many shifts between major and minor tonalities revisits the *tarantella*, originally a folk dance of southern Italy that took its name from the town of Taranto (not, as is often thought, from the tarantula or from a dance to cure its bite). The word "reflections" in the title has multiple meanings, the first being this modern reflection of the *tarantella*. Additionally, many melodic and harmonic elements of the piece mirror or reflect themselves. For example, a simple major triad expands chromatically simultaneously ascending and descending throughout many phrases. The main motive, a half-step followed by a major seventh initially stated by the solo horn, is developed, inverted, mirrored and repeated several times. The 6/8 along with the *allegro* tempo allows for much rhythmic variety as the triple meter becomes duple, two against three, and syncopation. The first theme, in the tonality of E-flat, becomes the main source of motivic development and is the most difficult music for the soloist. The second theme, in B-flat, features a subtle polyrhythmic groove in the percussion and accompaniment underneath a lyrical melody line in the solo part. The slow section, now in D major, features a Hollywood-like melody that intends to capture the passion, warmth and bravura that only the horn can produce. The final section is a recapitulation of the first section with some slight variation culminating in an exciting coda. Written for and dedicated to the Lakota West High School Symphonic Winds featuring Catherine Turner, horn soloist and Greg Snyder, conductor.

-Brant Karrick

Les Trois Notes du Japon

Mashima's *tour de force suite*, *Les Trois Notes du Japon*, features three movements that weave a notably eastern sentiment into a dramatic musical expression. The first movement, *La danse des grues*, erupts with dazzling gestures inspired by the Tancho cranes mating dance. The second movement, *La riviere enneigee*, is born of imagery of a contemplative winter landscape, featuring solos by the English Horn, Soprano Saxophone and Flute. The work is then capped by, *La fête du feu*, its climactic movement. Aptly titled, this "Festival of Fire" features ecstatic wind and brass scoring, with dramatic point in the percussion evoking the spirit of taiko drumming. Its fast-slow-fast form provides an impressionistic respite before the solo timpani erupts to signal a return to the A section that concludes the work.

According to the composer, "*La fête du feu* is the collage of various rhythms and notes describing the vigorous Japanese summer festival. In the middle, summer scenery with towering thunderclouds in the scorching blue sky is expressed. The rhythm of the drums approaching from far away is that of the Neputa Festival of the Aomori region where my mother was born."

The work was first performed in 2001 by Douglas Bostock with the Tokyo Kosei Wind Orchestra, the ensemble for which the composition was written. Throughout the work, Mashima uses the wide color palette of the modern wind orchestra to showcase the Japanese idiom.

After an initial program of study as an engineer, Mashima turned his professional interest to music. He studied composition and arranging with Bin Kaneda and jazz theory with Makoto Uchibori at Kanagawa University. As a trombonist, he has performed in both the jazz and pop fields. His composition output includes film music, television music and symphonic music.

"Aegina and Bacchanalia" from the ballet *Spartacus*

The works of Armenian composer Aram Khachaturian are enjoyed for their individuality, rich color and evocation of motion and physical energy. A major compositional voice of the mid-twentieth century, he found himself harshly criticized (along with Dmitri Shostakovich and Sergei Prokofiev) via the Zhdanov Doctrine of 1948, which was brought forth by the Soviet regime. Condemned for "formalism," he was forced to officially "repent" in order to satisfy the Communist Party. Following this, he was allowed to take part in a Soviet delegation's expedition to the Roman Coliseum in 1950. It was through this experience that Khachaturian became inspired to write his epic, three-act ballet, *Spartacus*.

The main characters of the ballet include the Roman General Crassus, Spartacus, a Thracian prisoner of war who would lead an uprising of the slaves, Phrygia, the wife of Spartacus (who was separated from him and forced to join the concubines of Crassus), and Aegina, the seductress and wife of Crassus. The irony permeates, as it is not a large step to see Phrygia standing for the freedom and Aegina, by contrast, moral depravity.

The setting of this dance is at the Palace of Crassus. Filled with wine and passion, Crassus is drawn into a dance of frenzy by Aegina. During the scene, his new slave, Phrygia, is mocked. Crassus, relishing spectacle, calls for two gladiators to fight to the death in closed helmets. By this practice their identities remain unknown until the winner is revealed. Spartacus is victorious and survives.

BRUCE HEIM

Bruce Heim is the Horn Professor at the University of Louisville and a member of Sonus Brass. Soon after graduation from The Juilliard School in 1974, he was appointed Principal Horn of the Oklahoma Symphony Orchestra. He has served on the faculties of Louisiana State University, University of Missouri, Oklahoma State University, University of Oklahoma, and the Sewanee (Tennessee) Summer Music Festival. As a chamber musician, he has performed at music festivals in Italy, Germany, the Republic of China (Taiwan), Venezuela, and many states of the U.S. Mr. Heim has frequently performed and recorded with the Saint Louis Symphony Orchestra, including their 1993 and 1998 European tours and numerous East Coast tours. He also occasionally performs with the Nashville Symphony Orchestra and the Alabama Symphony Orchestra. For the 2005/2006 season, he served as Acting Co-Principal Horn of the Louisville Orchestra.

In addition to teaching the horn students at the UofL, he directs the UofL Horn Ensemble, coaches chamber music, performs regularly with the faculty wind and brass quintets, and teaches music theory. Heim maintains an active schedule of private teaching and fulfills invitations as a concerto soloist, clinician and adjudicator. In 2001 and 2004, he was the horn clinician for the American Band College in Ashland, OR.

Professor Heim has a graduate degree in music theory from the University of Tulsa. An interest in the study of musical intonation and tuning systems formed the basis of the topic for his master's thesis. This document continues to be circulated among instrumentalists and conductors who share a curiosity about the intricacies of the subject of intonation and how to teach it more effectively.

University Wind Symphony

Frederick Speck, *director*

Piccolo

Kaila Washington *	Louisville
Sarah Carney	Louisville
Lauren Cannady	Crestwood

Flutes

Sarah Carney *	Louisville
Michelle Schapmire	Vine Grove
Sam Williams	Alvaton
Lauren Cannady	Crestwood
Kaila Washington	Louisville

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Robert Acosta	Edgewood
Amber Richeson	Owensboro
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Kathryn Randall	Louisville
Megan Ball	Harlan
Katie Teremi	Ft. Mitchell

Bass Clarinet

Robert Acosta	Edgewood
Kathryn Randall	Louisville

Bassoons

Jacklyn Royce *	Louisville
Lauren Roerig	Clinton, NJ
Paul Tromba	Louisville

Saxophones

Ryan Olexa *	Lombard, IL
Ashley Miller	Columbus, IN
Josh Warren	Louisville
Cambron Little	Owensboro

Horns

Nancy Waring *†	Cheraw, SC
Jennifer Pope †	Bowling Green
Elizabeth Metzger	Henderson
Ben Taylor	Shelbyville
Justin Warner	Medford, OR

Trumpets

Brad Curtin *†	Mt. Sinai, NY
Todd Mullins	Louisville
Micah Holt †	Colorado Springs, CO
Halston Soder	Louisville
Amber Colliver	Lexington

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Bill Rossman *	Hopkinsville
Chris Dye	LaGrange

Tuba

Adam Edwards *	Prospect
Brandon Neal	Louisville

Percussion

Sam Rouster *	Ft. Mitchell
Jimmy Weixler	Louisville
Amanda Roberts	Clarksville, IN
Dylan Combs	Floyds Knobs, IN
Tony Johnson	Louisville

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

* principal
† graduate student

The University Bands

Comprised of both music majors and students majoring in other fields, the University Bands include the Wind Symphony/Wind Ensemble, Symphonic Band, Concert Band, University-Community Band and Marching Band. The concert wind groups rehearse and perform throughout the year, with the exception of the Concert Band which is offered during the spring semester only. The Marching Band has made a large number of bowl appearances and continues its long tradition of featured performance at the Kentucky Derby. More information is available by phone (502) 852-5200 or via e-mail at UofLBand@louisville.edu.

The University of Louisville School of Music

The University of Louisville School of Music offers undergraduate degrees in performance, composition/theory, music therapy, music education, and music history, as well as graduate degrees in performance, composition/theory, music education, music history, and conducting. A new offering for the 2010-2011 academic year is an undergraduate music minor, which allows students to continue their music study while focusing on a career outside of music. The School of Music has over 300 undergraduate and graduate music majors and welcomes non-music majors to participate in many of our performing ensembles. In addition to performances in Carnegie Hall, our ensembles have performed around the world, received top honors in international competitions, and are frequently invited to perform at professional conferences and conventions.

The School of Music has a long association with the Louisville Orchestra, the Kentucky Opera Association, the Louisville Bach Society, the Choral Arts Society, and the Chamber Music Society. A major emphasis of the School of Music is the composition and performance of new music. The University of Louisville Grawemeyer Award for Music Composition, one of the largest monetary awards for composition in the world, is given annually to an outstanding composer for a nominated work. Previous winners of this prestigious award include Witold Lutoslawski (1985), György Ligeti (1986), Harrison Birtwistle (1987), Chinary Ung (1989), Joan Tower (1990), John Corigliano (1991), Krzysztof Penderecki (1992), Karel Husa (1993), Toru Takemitsu (1994), John Adams (1995), Ivan Tcherepnin (1996), Simon Bainbridge (1997), Tan Dun (1998), Thomas Adès (2000), Pierre Boulez (2001), Aaron Jay Kernis (2002), Kaija Saariaho (2003), Unsuk Chin (2004), and George Tsontakis (2005), György Kurtág (2006), Sebastian Currier (2007), Peter Lieberson (2008), Brett Dean (2009), York Hoeller(2010) and Louis Andriessen (2011).

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville Community Band

Greg Byrne, *director*

University of Louisville Concert Band

Greg Byrne, *director*

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Monday Evening
April 18, 2011
8:00 p.m.
Margaret Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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Thank you.

PROGRAM

University of Louisville Community Band

This performance is dedicated to Lt. Col. Ben Gratzer (1938 - 2011)

Greg Byrne, *director*

His Honor — Henry Fillmore

The Lords of Greenwich — Robert Sheldon

Amanda Wright, *guest conductor*

A Percy Grainger Portrait — Percy Grainger, arr. Douglas Wagner

Eric Timerding, *guest conductor*

A Copland Tribute — Aaron Copland, arr. Clare Grundman

Hiroshi Fukuoka, *guest conductor*

Thunder and Lightning — Johann Strauss, arr. Alfred Reed

Tim Doyle, *guest conductor*

University of Louisville Concert Band

Greg Byrne, *director*

ABRACADABRA — Frank Ticheli

Simple Gifts –Four Shaker Songs — Frank Ticheli

I. In Yonder Valley
II. Dance
III. Here Take This Lovely Flower
IV. Simple Gifts

Rikudim –Four Israeli Folk Dances — Jan Van der Roost

I. Andante Moderato
II. Allegro Con Eleganza
III. Andante Con Dolcezza
IV. Con Moto E Follemento

University of Louisville Symphonic Band

Amy I. Acklin, *director*

A Jubilant Overture (1970) — Alfred Reed (1921 - 2005)

Enchanted Island* (2005) — Steve Rouse (b. 1953)

Inspire* (2007) — Steve Rouse (b. 1953)

These works represent a special collaborative recording project between Steve Rouse, the UofL Symphonic Band & Manhattan Beach Music

Kentucky Harmony (2000) — Donald Grantham (b. 1947)

I. Rockbridge/Lenox
II. Hiding Place
III. Enfield/Dublin

- brief intermisson -

Watchman, Tell us of the Night (1996) — Mark Camphouse (b. 1954)

The Klaxon (1930) — Henry Fillmore (1881 - 1956)

Tim Doyle, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

University of Louisville Community Band

Greg Byrne, *director*

Flutes
Ashley Baldini
Deborah Brenner
Brooke Fukuoka
Lisa Holland
Betty Muse
Kathy Revell
Susan Von Hoven

Clarinets
Heather Bump
Michael Burkhead
Brenda Chaplin
Jane Crecilius
John Heitmeyer
David McArthur
Jaime Royalty
Courtney Wright

Bass Clarinets
Louise McKinstry

Alto Saxophone
Sonny Neurath
Amanda Wright

Tenor Saxophone
Larry Lose

Horns
Emily Brand
Stuart Urbach

Trumpets
Jim Bower
Tim Cloud
Jesse Schuler

Trombones
Larry Davis
Hiroshi Fukuoka
Dave Willis

Euphonium
Stan Frager
Rich Revell
Eric Timerding

Tubas
Ori Youngblood

Percussion
Dick Lehman
Gaylord Long
Jim McDaniel

University of Louisville Concert Band

Greg Byrne, *director*

Flutes
Stephanie Burrow
Brittany Glass
Jonathan Graves
Moriah Haworth
Sandra Hutzler
Kelsey Johnson
Katelyn Jones
Holly Mattox

Clarinets
Jennifer Brown
Megan Dutcher
Mackenzie Gentry
Nicole Spurlock
Nick Suter

Alto Saxophone
Matthew Dutcher
Stephanie Sidoti

Tenor Saxophone
Karen Poe

Horns
Cameron Blackwell
Laura Campbell

Trumpets
Jaephus Craig
Alex Gessner
Chris Ginder
Derick Hogan
Steven Q. Jessie
Justin Oberfrank
Bryce Rush
David Razeeq
Dathan Utz
Nathan Yothers

Trombones
Crystal Adams
Michael Bourne
Isaac Poole
Patrick Regan
Ben Zinninger

Bass Trombone
Michael Tignor

Euphonium
Lauren Morris
Collin Pitman

Tubas
Tyler Kratt
Emily Walker

Percussion
Jecorey Arthur
Samuel Stidham
Robby Troehler

University Symphonic Band

Amy I. Acklin, *director*

Piccolo
Baely Slaton †

Flute
Baely Slaton †
Jena Hemmelgarn
Kelly Moreman
Megan Dutcher
Katelin Dickerson
Lauren Morris

Oboe
Sarah Lempke †
Andy Buchholz

Clarinet
Jessica Lynn †
Ellen Trammel
Bruno Bedard
Emily Danielson
Jennifer Brown
Cambron Little ^
Megan Ball ^

Bass Clarinet
Michael Burkhead

Bassoon
Phoebe Bell +

Alto Saxophone
Nick Burke †
Leah Fowler

Tenor Saxophone
Kim Kennedy

Bari Saxophone
Cambron Little ^

Horn
Mason Gatch †
Emma Keller
Ian Wolfe
Aaron Coomer
Matt DeVore
Tyler Taylor

Trumpet
Seth Burkhart †
Gabe Wartman
Jake Rychen
Katie Raynor
Joe Meibers
Trevor DeJarnett

Trombone
Brandon Etienne †
Tab Scribner † *
Tim Doyle *
Irene Andhika

Bass Trombone
James Clark
Hiroshi Fukuoka *

Euphonium
Patrick Albert †
Hardy Kikuchi

Tuba
Kinsey Whearty †
Craig Leidelmeijer

Percussion
Jecorey Arthur †
Matthew McClimon
Neil Rao
Ashley Parker
Stephen Baker

Piano
Hiroshi Fukuoka *

String Bass
Karli Bailey ^

† Principal
* Graduate Teaching Assistant
^ Special Guest

PROGRAM NOTES

His Honor

Some of Fillmore's marches, overtures, and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. *His Honor* was one such favorite of both his band members and audiences alike. The title refers to Cincinnati Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his executive ability. It was probably played for the first time by the Fillmore Band at a concert at the Cincinnati Zoological Gardens in August 1933. Exhibiting unexpected melodic and rhythmic changes, the march is reflective of a spirited and colorful bandsman.

The Lords of Greenwich

Written in the style of an authentic British folk tune, *The Lords of Greenwich* is an original composition inspired by the music of Gustav Holst and Ralph Vaughan Williams. A jaunty theme greets the listener at the outset of the piece, followed by a lyrical and expressive *ballade*. A brief transition culminates in a musical statement that recalls the music of a British military brass band, which is then accompanied by the original thematic material bringing the piece to a definitive conclusion.

- Robert Sheldon

A Percy Grainger Portrait

The boundless energy and passion for life of Australian-born composer and pianist Percy Grainger (1882-1961) is reflected in the four works included in this electric sampling of his music.

Irish Tune from County Derry

No doubt the most beloved folksong of all time, Grainger turned this simple tune into an emotional concert work, full of rich harmonies and powerful sonorities. Settings include solo piano (1911), chorus (1912), string orchestra with two horns (1913), and military band (1918).

Mock Morris

In the composer's own words: " The rhythmic cast of *Mock Morris* somewhat resembles traditional English Morris Dance tunes, though no actual traditional tunes are made use of. The piece was prompted by the motto, 'Always merry and bright.'"

My Robin is to the Greenwood Gone

Written in 1912, this work is based n the folksong of the same name, taken from William Chappell's 1893 collection, *Old English Popular Music*. Not a complete and formal arrangement of the tune, Grainger calls this a "free ramble," where the only direct connection to the original tune is in the first nine stated notes, corresponding to the first line of the text.

Children's March: Over the Hills and Far Away

The closing section of the medley draws upon the initial 1918 solo piano version of this buoyant and happy original work. The composer later developed these themes into a major 400+ measure concert work in scorings for military band (1919) and two pianos/four hands (1920).

- D. Wagner

A Copland Tribute

Aaron Copland (1900-1990) was instrumental on the development of American style music. He was an award winning composer, teacher, writer, and a conductor, and regarded as "the Dean of American Music." *A Copland Tribute*, arranged by Clare Grundman, features three of Copland's famous works: *Fanfare for the Common Man* (1942), *Appalachian Spring* (1944), and "Hoedown" from *Rodeo* (1942).

- H. Fukuoka

Thunder and Lightning

The Strauss dynasty (there really is no other word for it) has now lasted over 150 years, in Vienna and throughout the world, bringing forth in this illustrious and continuing family, a long line of composers, conductors and performers whose efforts have delighted and entranced at least six generations of musicians, music lovers, dancers, and audiences on every continent in the civilized (and even uncivilized!) world.

Although the several composers during this time wrote in various musical forms and styles, it is their dance music more than anything else that has made the name Strauss a household work, and almost a synonym for music itself. And of these, none was more illustrious, successful, beloved and adored by the public than Johann Strauss, Jr., the "Waltz King" as he became to be known. But it was not only in his waltzes that his inimitable style created such masterpieces of lilting, danceable music that still commands attention and admiration, it was also in such other forms as the polkas, schnellpolkas (what we might call "quickstep polkas" today) quadrilles, promenades, etc., that his melodic genius and instinctive style and grace common to his own time created such delightful little gems as the *Thunder and Lightning* polka and many similar smaller works.

The musical "sound effects" of thunder (represented by the bass drum, here used as a solo instrument) and lightning (represented by repeated cymbal crashes) undoubtedly served to enliven the music and in turn, the dancers, but ultimately it is in those gracious, delightfully charming melodies, so simple and seemingly obvious in themselves, that the continuing fascination of the world for over a century now with the works of the Strauss dynasty has resided...and will continue doing so seemingly for all time!

- Alfred Reed

ABRACADABRA

ABRACADABRA was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. The piece is dedicated to my on, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades

as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not an evil or frightening sense, but as a source of fun and fantasy. My wonderful playful, sometimes mischievous young son was always in the back of my mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears it conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

- F. Ticheli

SIMPLE GIFTS –FOUR SHAKER SONGS

My work is built from four Shaker melodies – a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, "Simple Gifts," the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty.

The first movement is a setting of "In Yonder Valley", generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-87), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, "Dance," makes use of a tune from an 1830's Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby, "Here Take This Lovely Flower," found in Dorothy Berliner Commin's extraordinary collection, Lullabies of the World. And in Daniel W. Patterson's monumental collection, The Shaker Spiritual. This song is an example of the phenomenon of the gift song , music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, "Simple Gifts," sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making "Simple Gifts" possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

- F. Ticheli

Rikudim

"Rikud" means "dance" in Hebrew. The plural ending "-im" tells us that the title means "Dances". Thus, "Rikudim" is a suite in four movements based on Jewish dances, bearing in mind, that these are not arrangements of existing folk music, but originally composed dances "in the style of". Through using oriental-style tonal intervals, irregular tempi and a typical instrumentation (woodwind), the composer succeeds both in adding a touch of melancholy and a characteristically Jewish flavour to the music. The clearly marked themes and the sometimes surprising, but on the other hand very natural harmonies, make these "stylized folk dances" into music with a direct and gripping appeal.

- J. Van der Roost

A Jubilant Overture

With over 250 compositions for Wind Ensemble, Concert Band, Orchestra and Chorus, Alfred Reed was one of the leading composers of his time. At the age of 10, he began his formal music training as a trumpet player. He served in the 529th Army Air Force Band during the World War II during which he became deeply interested in the concert band and its music. After the war, he enrolled in The Juilliard School and studied composition with Vittorio Giannini. Shortly after, he become a staff composer for networks NBC and later, ABC. In 1953, Reed became a conductor of the Baylor Symphony Orchestra and continued his academic work at the Baylor University—earning a B.M. in 1955 and M.M. in 1956. His master's thesis *Rhapsody* for Viola and Orchestra was awarded a Luria prize. His growing interest in the development of educational music led him to become an executive editor of Hansen Publishing in 1955.

After 11 years with Hansen Publishing, Reed left this post and joined the faculty of the School of Music at the University of Miami in 1966 where he developed the first college level music industry degree program. After his retirement in 1996, he continued to compose and guest conduct, which took him to 49 states and countries in Europe, Asia, South America and Australia.

A Jubilant Overture (1970) was first performed on January 23, 1970 by the Sam Rayburn High School Band in Pasadena, TX. It is dedicated to the director of the band Mr. Fred Baetge. It is in a traditional three-part overture form. This work begins brilliantly and immediately introduces the three related themes that is the basis for the entire work. The slower middle section features lyrical melodies and countermelodies between the woodwinds and the horns. The end of the middle section uses series of the fragment from the first theme to link into the final section. The coda of this work presents juxtaposed tonalities between B-flat major and D major—in the low and high brass respectively—ending triumphantly in B-flat major.

- *Hiroshi Fukuoka*

Enchanted Island

Winner of the 1987 Rome Prize, Steve Rouse has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville

labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Composition.

When you hear the music of *Enchanted Island* (2005), it sounds like a place you might want to visit. Strange. Mysterious. Something is happening on *Enchanted Island*...

There are clues in the music – a slow procession, a soulful melody in the trumpets, the clamor of a ceremonial tam tam... a sense of darkness, of respect, of an important moment.

On *Enchanted Island*, clouds cover the sky, a new light is born.

- *Bob Margolis*

INSPIRE

Inspire was commissioned by the 2007 Meyzeek Middle School Band under the direction of David Welch and is dedicated to the memory of Albert E. Meyzeek.

The following remarks were given by the composer at the premiere of *Inspire*: "When Mr. Welch asked me to compose a piece for the Meyzeek Band, I wanted to find out more about Albert Meyzeek, the man for whom this school is named. I learned that Albert Meyzeek spent his life trying to improve the lives of other people, especially the African-American community in Louisville. Much of his efforts focused on improving the lives of children. Albert Meyzeek lived to be 101 years old, and for 50 of those years he worked as a teacher and principal in Louisville's schools. I like to think that he's looking down on our work here today. I hope he and you enjoy the piece."

KENTUCKY HARMONY

Donald Grantham is an award winning composer who currently teaches composition at the Butler School of Music in the University of Texas at Austin. He studied under famous pedagogue Nadia Boulanger for two summers at the American Conservatory in France. His works have been performed by the Cleveland Orchestra, the Dallas Symphony and the Atlanta Symphony amongst many others. He is also a co-author of *The Technique of Orchestration*.

Kentucky Harmony uses five shape note tunes from Ananias Davisson's *Kentucky Harmony* - the first shape note folk hymn collection in the south. In each movement, the tunes are presented in original four-part harmony. The composer embellishes the hymns to "highlight the most striking aspects of each setting." The first movement, *Rockbridge/Lenox*, contains rapid notes and gestures by the woodwinds which complement the brass hymn. The hymn is then passed around the band throughout the movement. The second movement, *Hiding Place*, features a trio of the flute, the clarinet, and the euphonium. The woodwinds then join with rolling sixteenth notes leading to a full woodwind hymn and closing out with the trio. The third movement, *Enfield/Dublin*, begins without a break with four snare drums. After the bassoon solo, upper winds join with a chipper melody followed by the brass closing out the section. Ominous melody begins with low brass, which continuously adds new layers until the full brass section statement of the hymn. During this, the woodwinds convey the turmoil of the melody by mixing triplets and duples. This work finishes with the chipper theme with a hint of the turmoil played by the flutes.

- *Hiroshi Fukuoka*

Watchman, Tell Us of the Night

Mark Camphouse was born in 1956 in Oak Park, a western suburb of Chicago, Illinois. As a self-taught composer, his first symphony was premiered by the Colorado Philharmonic when he was just 17. Today, Mark Camphouse is Professor of Music and Director of Bands at Radford University in Virginia, where he has taught since 1984. He has written over a dozen original compositions for wind band. Self-described as an "American First, Musician Second," he believes that music has the power to communicate just as words do, and he often composes from inspiration from history, historical figures and social issues that he cares about. Some of his wind band works that reflect this include: *Tribute* (1985) which commemorates the military service of women, *A Movement for Rosa* (1994) in honor of Rosa Parks, *Watchmen, Tell Us of the Night* (1996), and *The Shining City* (2001) which features spoken excerpts from former President Ronald Reagan's speeches.

Written to recognize victims of child abuse, *Watchmen, Tell us of the Night* (1996) was commissioned by the St. Louis Youth Ensemble, Milton Allen, conductor, and is written to reflect the child's perspective. Throughout the dream-like work is a reoccurring "child" motive, alternating notes composed of third intervals is reminiscent of children's playground games and earlier days of innocence. Complex percussion parts, solo interludes by the piano, and vocal harmony are featured highlights in the scoring. Unexpected twists in harmony, tone clusters, and sharp contrasts in dynamics shape the motives into larger ideas and allow Camphouse to tell a story of the deep emotional impact of abuse and neglect, and the hope and victory in survival. The title comes from John Bowring's text to the hymn *Come Ye Thankful People Come* (1825.)

- Tab Langis

The Klaxon

Henry Fillmore was an early 20th century composer famous for his marches, most notably *His Honor, Americans We*, and *Rolling Thunder*. Fillmore grew up the son of a musician in Cincinnati, Ohio. He played many instruments including the trombone and flute, and published his first march at the age of 18. In 1901 he attended the Cincinnati Conservatory of Music and continued composing as well as traveling the country as a bandmaster before returning to Cincinnati in the 1920s. Eventually, Fillmore retired to Florida but continued to compose and work with bands until his death.

The Klaxon was written for and premiered at the 1930 Cincinnati Automobile Show. This march features quick eighth-note lines and drastic dynamic changes throughout the opening sections. It offers a typical trio section with a soft, legato melody presented by the horns before coming back with a raucous restatement of the opening theme. For an atypical twist, Fillmore brings back the horn melody from the trio at the end of the piece. As Frederick Fennell said, "*The Klaxon* is unusual, and therefore, typical Henry Fillmore."

- Tim Doyle

The University Bands

Comprised of both music majors and students majoring in other fields, the University Bands include the Wind Symphony/Wind Ensemble, Symphonic Band, Concert Band, University-Community Band and Marching Band. The concert wind groups rehearse and perform throughout the year, with the exception of the Concert Band which is offered during the spring semester only. The Marching Band has made a large number of bowl appearances and continues its long tradition of featured performance at the Kentucky Derby. More information is available by phone (502) 852-5200 or via e-mail at UofLBand@louisville.edu.

The University of Louisville School of Music

The University of Louisville School of Music offers undergraduate degrees in performance, composition/theory, music therapy, music education, and music history, as well as graduate degrees in performance, composition/theory, music education, music history, and conducting. A new offering for the 2010-2011 academic year is an undergraduate music minor, which allows students to continue their music study while focusing on a career outside of music. The School of Music has over 300 undergraduate and graduate music majors and welcomes non-music majors to participate in many of our performing ensembles. In addition to performances in Carnegie Hall, our ensembles have performed around the world, received top honors in international competitions, and are frequently invited to perform at professional conferences and conventions.

The School of Music has a long association with the Louisville Orchestra, the Kentucky Opera Association, the Louisville Bach Society, the Choral Arts Society, and the Chamber Music Society. A major emphasis of the School of Music is the composition and performance of new music. The University of Louisville Grawemeyer Award for Music Composition, one of the largest monetary awards for composition in the world, is given annually to an outstanding composer for a nominated work. Previous winners of this prestigious award include Witold Lutoslawski (1985), György Ligeti (1986), Harrison Birtwistle (1987), Chinary Ung (1989), Joan Tower (1990), John Corigliano (1991), Krzysztof Penderecki (1992), Karel Husa (1993), Toru Takemitsu (1994), John Adams (1995), Ivan Tcherepnin (1996), Simon Bainbridge (1997), Tan Dun (1998), Thomas Adès (2000), Pierre Boulez (2001), Aaron Jay Kernis (2002), Kaija Saariaho (2003), Unsuk Chin (2004), and George Tsontakis (2005), György Kurtág (2006), Sebastian Currier (2007), Peter Lieberson (2008), Brett Dean (2009), York Hoeller(2010) and Louis Andriessen (2011).

Upcoming Band Area Events

Thursday, May 5
Pegasus Parade

Saturday, May 7
Kentucky Derby

Sunday - Thursday, June 12 - 16
University of Louisville Middle School & High School
Summer Wind Band Institutes

UNIVERSITY OF
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presents

University Jazz Combos

Sahib Shihab Combo
Directed by Tyrone Wheeler

Harry Carney Combo
Directed by Tyrone Wheeler

Art Pepper Combo
Directed by Chris Fitzgerald

Monday Evening
April 18, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

So What — Miles Davis

Little B's Peom — Bobby Hutcherson

Sahib Shihab Combo
Allen Martin, *flute* Dennis Buchholz, *bari sax*
Adriana Guzmán, *piano*
Tim Blunk, *guitar* Stacey Nash, *bass*
Gabe Jones & John Kleemeier, *drums*
Tyrone Wheeler, *director*

Caravan — Juan Tizol

Mohawk — J.J. Johnson

Harry Carney Combo
Ashley Miller, *alto sax* Joe Hanna, *tenor sax*
Nick Kaizer, *trumpet*
Chris Grzech, *piano* Tom Coovert, *guitar*
Amy Hutts, *bass* Austin Skarshaug, *drums*
Tyrone Wheeler, *director*

Voyage — Kenny Barron

Mr. Clean — Weldon Irvine

Art Pepper Combo
Ryan Sanders, *alto sax* Jon Hogan, *tenor sax*
Russell Zimmer, *trumpet*
Noah Barker, *piano* John Arstingstall, *guitar*
Stacey Nash, *bass* Zach Kennedy, *drums*
Chris Fitzgerald, *director*

4/19/2011
Bird

DOUBLE BASS RECTIAL

Suite No. 3
Gigue — J.S. Bach (1685-1750)

Grant Jacobs, *double bass*

Gamba Sonata No. 2 in D Major — J.S. Bach
Adagio
Allegro
Andante
Allegro

Sam Zaccone, *double bass*

Four Short Pieces for Double Bass — David Anderson (b.1962)
I. Prelude
II. Scherzando
III. Serenade
IV. Capriccio

Pause

Four Elizabethan Trios — Transcribed by Joel DiBartolo
Lady, Those Eyes — Thomas Morley (1557-1603)
As Fair as Morn — John Wilbye (1574-1638)
Dance of Robin Hood — Thomas Tompkins (1572-1654)

Jordan Wright, Eli Raines, Matthew Boothe, *double basses*

Suite (1740) — G.F. Handel (1685-1759)
Arr. by Carolyn White
Andante
Allegro ma non troppo
Larghetto
Andante Allegro
Allegro

Trio (opus 87) — L.V. Beeethoven (1770-1827)
Arr. by Carolyn White
Finale Presto

Tangos Trios — Sidney King (b.1959)

UNIVERSITY OF
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presents

Marina Konishi-Comfort, *violin*

Student of Brittany MacWilliams

with

Adrienne Fontenot, *piano*

Student Recital

Tuesday Evening
April 19, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)
- Grave
- Allegro

Concerto No. 2 in D minor, Op. 22 — Henryk Wieniawski (1835-1880)
- Allegro Moderato
- Romance: Andante non troppo

PAUSE

Romance No. 2 in F Major, Op. 50 — Ludwig van Beethoven (1770-1827)

Zigeunerweisen, Op. 20 — Pablo de Sarasate (1844-1908)

PROGRAM NOTES

Sonata No. 2 in A minor, BWV 1003 — **Johann Sebastian Bach (1685-1750)**

Bach's *Sonata no. 2 in A minor, BWV 1003* is one of the six *Sonatas and Partitas* written for unaccompanied violin. These beautiful works were unfortunately not played during J. S. Bach's time. A fun fact is that Bach's manuscript was found in a butter shop and was about to be used as wrappings. It is a more solemn set of works as it was written soon after the death of Bach's first wife. The *Sonatas* were written in the baroque church sonata form with four movements, and the slow movements are polyphonic. The *Grave* is particularly beautiful, and the *Allegro* conveys a serious kind of joyful. I have always been amazed at what Bach is able to do with a single instrument, and I dearly love his solo works.

Concerto No. 2 in D minor, Op. 22 — **Henryk Wieniawski (1835-1880)**

Concerto No. 2 in D minor, Op. 22 was composed by the Polish composer Henryk Wieniawski. He dedicated this piece to his violinist virtuoso friend Pablo de Sarasate. I believe that Wieniawski composed this piece in a way that showcases the different virtuosic skills of the performer: the first movement is technically very challenging with the notorious fingered octave section, up bow staccato and rapid double stop passages – among others. The second movement, the *Romance*, allows the performer to show the sentimental side of their character. I truly love this concerto and the different personalities that this piece displays.

Romance No. 2 in F Major, Op. 50 — **Ludwig van Beethoven (1770-1827)**

Beethoven's *Romance No. 2 in F major, Op. 50* is a piece composed for violin and orchestra. It is one of two *Romances* that he composed, the other being *Romance No. 1 in G major, Op. 40*. The second *Romance* was written in 1798. Thus, even though Beethoven composed it in the middle of his life, it is considered to be a piece that should be interpreted in the classical style. I like to imagine that this beautiful *Romance* was composed for one of the women he admired; it expresses various facets of love: from very calm and relaxed to very powerful sentiments.

Zigeunerweisen, Op. 20

Pablo de Sarasat
(1844-1908

Pablo de Sarasate, mentioned before as Wieniawski's friend, is the compose of *Zigeunerweisen, Op. 20.* Translated in German as "Gypsy Airs", *Zigeuner weisen* is the kind of piece that should sound like it is an improvisation, witl a lot of fast virtuosic runs as well as very slow, beautiful parts. It is danc music, but it also has intense feelings that are depicted in it. This piece ca be divided into two parts: the first is mostly slow and very free, and th second is fast and brilliant, containing techniques such as sautille and lef hand pizzicato. It is one of many virtuosic pieces that Sarasate wrote fo the violin. Pablo de Sarasate impresses me because of the various technica elements he incorporates in his pieces. They are very exciting and I feel tha he has succeeded in pushing the violin to the extreme.

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presents

Joseph Murrell, *bass trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*

and the

Steinmetz Trombone Quartet

Student Recital

Tuesday Evening
April 19, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

New Orleans — Eugene Bozza (1905-1991)

Vier erneste Gesange, Op. 121 — Johannes Brahms (1833-1897)
(Four Serious Songs)
I. Andante; Allegro
II. Andante

Sagittarius 2 — Norman Bolter (b. 1955)

INTERMISSION

Etre ou ne pas Etre — Henri Tomasi (1901-1971)
(To be or not to be)

Steinmetz Trombone Quartet
Phil Steinmetz, Ian Gregory, Cory Zilisch, Joseph Murrell

Concerto for Bass Trombone — Eric Ewazen (b. 1954)
I. Andante con moto
II. Andante expressive
III. Allegro Allegro ritmico

UNIVERSITY OF
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presents

Chloe Richards, *soprano*

Student of Daniel Weeks

with

Susan Hadden, *piano*
Brad Curtin, *trumpet*

Junior Recital

Tuesday Evening
April 19, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

from *Samson* Let the Bright Seraphim	George Frideric Handel (1685-1759)
Reve D'amour	Gabriel Fauré (1845-1924)
Villanelle	Hector Berlioz (1803-1869)
C'est L'extase	Claude Debussy (1862-1918)
Auflösung	Franz Schubert (1797-1828)
Die junge Nonne	Franz Schubert
from *Exultate Jubilate, K. 165* Alleluia	Wolfgang Amadeus Mozart (1756-1791)
The Red Dress	Ricky Ian Gordon (b. 1956)
Dixie	Jake Heggie (b. 1961)
from *Der Freischütz* Trübe Augen	Carl Maria Von Weber (1786-1826)

Texts & Translations

Let The Bright Seraphim

Let the bright Seraphim in burning row,
Their loud uplifted Angel-trumpets blow:
Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Reve D'amour - *Text by Victor Hugo*

S'il est un charmant gazon
Que le ciel arrose,
Où naisse en toute saison
Quelque fleur éclose,
Où l'on cueille à pleine main
Lys, chèvrefeuille et jasmin
J'en veux faire le chemin
Où ton pied se pose.

If there's a lovely grassy plot
watered by the sky
where in every season
some flower blossoms,
where one can freely gather
lilies, woodbines and jasmines...
I wish to make it the path
on which you place your feet.

S'il est un sein bien aimant
Dont l'honneur dispose,
Dont le tendre dévouement
N'ait rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein,
J'en veux faire le coussin
Où ton front se pose.

If there is a loving breast
where honour rules,
where tender devotion
is free from all gloominess,
if this noble breast always
beats for a worthy aim...
I wish to make it the pillow
on which you lay your head.

S'il est un rêve d'amour
Parfumé de rose,
Où l'on trouve chaque jours
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh, j'en veux faire le nid
Où ton coeur se pose.

If there is a dream of love
scented with roses,
where one finds every day
something gentle and sweet,
a dream blessed by God
where soul is joined to soul...
oh, I wish to make it the nest
in which you rest your heart.

Villanelle - *Text by Theophile Gautier*

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrénant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles
Siffler. Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh ! viens donc sur banc de mousse
Pour parler de nos beaux amours,

When verdant spring again approaches,
When winter's chills have disappeared,
Through the woods we shall stroll, my darling,
The fair primrose to cull at will.
The trembling bright pearls that are shining,
Each morning we shall brush aside;
We shall go to hear the gay thrushes Singing.
The flowers are abloom, my darling,
Of happy lovers 'tis the month;
And the bird his soft wing englossing,
Sings within his nest.
Come with me on the mossy bank,
Where we'll talk of nothing else but love,

Die Junge Nonne - *Text by Jakob Nikolaus*

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!
Immerhin, immerhin, so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.
Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.
Ich harre, mein Heiland! mit sehnendem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn.
Alleluja!

How loudly the howling wind roars through the tree-tops!
The rafters rattle, the house shudders!
Thunder rolls, lighting flashes,
and the night is as dark as the grave!
All the same, ever all the same, so it raged in me not long ago as well: My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now,
and my heart was as dark as the grave.
Now rage, you wild, powerful storm,
In my heart there is peace; in my heart there is calm.
The groom is awaited by the loving bride,
Cleansed by the purifying flames,
To eternal Love betrothed.
I await you, my Savior, with a yearning gaze!
Come, my heavenly bridegroom, take your bride,
Rescue her soul from earthly imprisonment.
Listen: the bell rings peacefully from the tower!
That sweet tone invites me
overpoweringly to eternal heights.
Hallelujah!

The Red Dress - *Text by Langston Hughes*

I always saw, I always said
If I were grown and free
I'd buy a gown of reddest red
As fine as you could see

To wear out walking sleek and slow upon a summer's day
And there'd be one to see me so
And flip the world away

And he would be a gallant one
With stars behind his eyes
And hair like metal in the sun
And lips to warm for lies

I always saw us gay and good
High honored in the town
Now I am grown to womanhood
I have the silly gown.

Dixie

I wish I was in the land of cotton
Old times there I've not forgotten
Look away, look away,
Look away Dixie land.

And I wish I was in Dixie
Away, Away

In Dixie land I'll take my stand
To live and die in Dixie
Away, Away
Away down south in Dixie

In Dixie land where I was born
Early on a frosty morning
Look away, look away
Look away Dixie land

And I wish I was in Dixie
Away, Away
In Dixie land I'll take my stand
To live and die
Away, Away
Away down south in Dixie

Trübe Augen

Einst Traumte meiner sel'gen base,
die Kammertur eroffne sich,
Und kreideweiß ward ihre Nase,
Denn näher, furchtbar näher schlich ein
Ungeheuer mit Augen wie Feuer,
mit klirrender Kette...
es nahte dem Bette, in welchem sie schlief,
Ich meine die Base mit kreidiger
Nase Unt stohnte ach!
So hohl! Und achzte, ach! So tief!
Sei kreuzte sich, rief, mahc manchem
Angst-und strossgebet:
Susanne, Margaret! Susanne! Margaret!
Und sie kamen mit licht und,
denke nur, und, erschick mir nur nicht!
Und, graust mir doch!
Und, der geist war: Nero, der Kettenhund!
Du zurnest mir?
Doch kannst du wahnen, ich fuhle mich mit dir?
Nur ziemen einer Braut nicht Tranen.

Once dreamed my lat e cousin,
the room-door opened itself,
and chalky-white became her nose,
then nearer, fright-fully nearer crept a
monster with eyes like fires,
with clinking chains...
it approached the bed, in which she slept,
I mean my cousin with chalky nose,
and groaned, Ah!
So hollowly! And moaned, Ah! So deep!
She crossed herself, cried after many fear
and furious prayers:
Susanne, Margaret! Susanne! Margaret!
And they came with light, and,
think just, and, frighten me just not!
And, it frightens me still!
And, the ghost was: Nero, the watchdog!
You are angry with me?
But can you think I feel not with you?
It's just not right for a bride to be in tears.

Aria:

Trübe Augen, Liebchen,
taugen einem holden Bräutchen nicht.
Dass durch Blicke sie erquicke
und beglücke und bestricke,
alles um sich her entzücke,
das ist ihre schönste, schönste Pflicht.
Las in oden Mauern Busserinnen trauern,
dir winkt ros'ger Hoffnung Licht!
Schon entzundet sind die Kerzen
zumVerein getreauer Herzen!
Dir winkt ros'ger Hoffnung Licht!
Holde freundin, zage night!

Sad eyes, dearest,
suit a lovely little bride not.
That through glances she refreshes
and delights and charms,
everything around her here enchants,
that is her loveliest, loveliest duty.
Let within dreary walls penitents mourn,
to you beckons a more rosy hopeful light!
Already lit are the candles
for the union of true hearts!
To you beckons a more rosy hopeful light
Dearest friend, fear not.

UNIVERSITY OF
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presents

Lauren Cannady, *flute*

Student of Donald Gottlieb

with

Adrienne Fontenot, *piano*
Lexie Langella, *oboe*
Danny Sogar, *clarinet*
Lauren Roerig, *bassoon*
Ben Taylor, *horn*

Student Recital

Wednesday Evening
April 20, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Andante Pastoral et Scherzettino — Paul Taffanel (1844-1908)

Sonata in A minor for Flute solo — C.P.E. Bach (1714-1788)
- Poco adagio
- Allegro
- Allegro

Quintett, Op. 100, No. 4 — Anton Reicha (1770-1836)

Lauren Cannady, *flute* Lexie Langella, *oboe*
Danny Sogar, *clarinet* Lauren Roerig, *bassoon*
Ben Taylor, *horn*

SHORT PAUSE

Sonata in D Major, Op. 94 — Sergei Prokofiev (1891-1953)
- Moderato
- Allegretto Scherzando
- Andante
- Allegro con brio

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Contemporary Jazz Ensemble

Directed by Chris Fitzgerald

Wednesday Evening
April 20, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PERSONNEL

Graeme Gardiner, *saxes*
Zach Driscoll, *saxes & keys*
Pierson Keating, *piano, keys & vocals*
Michael Vettraino, *guitar*
Isaac Poole, *guitar*
Luke McIntosh, *bass*
Aaron Latos, *drums*

PROGRAM

Tangent	Pierson Keating
In Germany Before The War	Randy Newman
Renouf's Last Tooth	Avishai Cohen
Saba	Avishai Cohen
Ne'ila/Sundown	Zack Driscoll
Harbor Lights	Bruce Hornsby

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Adam Corey Edwards, *tuba*

Student of Daryl Johnson

with

Krista Wallace-Boaz, *piano*
Chris Dye, *euphonium*
Bill Rossman, *euphonium*
Bryen Warfield, *tuba*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Afternoon
April 20, 2011
5:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonate für βassTuba und Klavier — Paul Hindemith (1895-1963)
- I. Allegro pesante
- II. Allegro assai
- III. Varationen

Krista Wallace-Boaz, piano

Sonata for Tuba and Piano — Bruce Broughton (b. 1945)
- II. Andante moderato - Aria

Krista Wallace-Boaz, *piano*

Piano Sonata in C minor, Op. 13, No. 8 "Pathetique" — Ludwig van Beethoven (1770-1827)
- I. Grave - Allegro di molto e con brio
- II. Adagio cantabile

Arr. by Adam Edwards

Bill Rossman & Chris Dye, *euphoniums*
Bryen Warfield & Adam Edwards, *tubas*

INTERMISSION

Four Greek Preludes for Unaccompanied Tuba Solo — Robert Spillman (b. 1943)
- I. Lento, molto liberamente
- II. Andante moderato e cantabile
- III. Recitative: Largamente
- IV. Allegro giacoso

Solo Pomposo — Al Hayes (1881-1956)

Krista Wallace-Boaz, *piano*

PROGRAM NOTES

Sonate für βassTuba und Klavier — **Paul Hindemith (1895-1963)**

Sonate für βassTuba und Klavier (1955) is the last composition written in a series of ten sonatas for various wind instruments and piano accompaniment by Paul Hindemith. The first nine of these works were written between 1936 and 1943, with the *Sonate für βassTuba* being completed a full twelve years after the *Sonata in E-flat for Alto Horn or Saxophone* (1943). Although Hindemith displays clear, tonal ideas in the earlier sonatas, the tuba sonata is a study in extreme chromaticism, while maintaining strong melodic phrasing, obviously showcasing his development as a composer over the twelve year break between sonatas. Whereas most works for tuba and piano place the tubist in the soloist role and the pianist in the role of accompanist, this work is clearly a duet between the two, presenting virtuosic sections for both players.

The first movement, which is loosely in sonata form, begins with two contrasting themes presented simultaneously between the piano and tuba. The tuba is constantly moving forward with a two-measure motive while the pianist repeatedly interjects with an almost glittering, contrasting theme. The second movement clearly places the tuba in an accompanying role, putting a nine-note ostinato against a brilliant piano passage. Hindemith cleverly places the tuba on the strong beat in the beginning of the movement, reinforcing the piano part, and then moves the tuba onto the weak beat for the rest of the movement, contrasting the piano part greatly. The third movement, *Variationen*, opens with a two-voiced texture, much like the first movement. The piano and the tuba part seem to develop independently of each other, until the cadenza section. Here Hindemith shows true genius, choosing to write out the cadenza for the tubist, and intersperses with large tremolos and grand chordal rolls in the piano. The movement ends very much like it started, with statements of all the themes found in the movement, transposed to a lower key. Despite the tuba's ability to play low, loud, and furiously, Hindemith chooses to end the piece with an understated and quiet section, giving finality to a highly chromatic and thoughtful work.

Sonata for Tuba and Piano — **Bruce Broughton (b. 1945)**

Bruce Broughton, an Oscar and Grammy nominated film composer, teaches film composition at the University of Southern California and is a lecturer at UCLA. *Sonata for Tuba and Piano* was written in 1978 for the Los Angeles

based tubist, Tommy Johnson. The movement presented here, *Andante Moderato*, is subtitled *Aria*, and Broughton has written that the title "...isn't entirely serious, but must be performed as if it were." The tuba starts the movement alone, playing a rising major arpeggio in the key of the movement, foreshadowing the simple structure of the piece. With the piano part continuously moving in half-step progressions, the tuba part unfolds as though it were a *Bel Canto* melody for a singer. At the end of the movement, the tuba mimics the harmonic accompaniment in the beginning by playing a sequence moving down in half-step progressions.

Piano Sonata in C minor, Op. 13, No. 8 "Pathetique" Ludwig van Beethoven (1770-1827)

Piano Sonata in C Minor, Op. 13, No. 8, "Pathetique" is the only piano work which Beethoven named himself. The title could come from the emotional content found in the work, or could be in homage to a work composed two years earlier by Dusseck *(Sonata, Op. 35, No. 3)* in which the second movement was entitled, *"Patetico."* The first movement of Beethoven's sonata, marked *Grave*, begins almost symphonically, with a seriousness found only in Beethoven's music. The ensuing *Allegro* section retains the serious attitude, developing in sonata form, while driving towards a climax punctuated by a return to the *Grave* theme, and then ending furiously in a short, coda-like *Allegro* section. The second movement is in beautiful contrast to the first movement, stating a simple theme which passes through duple and triple accompaniment, and even mixes the two together near the end. The constant timbre of the piano in all registers lends itself perfectly to arranging pieces for the instrument for tuba-euphonium quartet. The second movement in particular is easily transferrable to the tuba, and even more so to the sonorous character of the euphonium, accentuating the simple yet exceedingly beautiful texture that Beethoven mastered so well.

Four Greek Preludes for Unaccompanied Tuba Solo Robert Spillman (b. 1943)

Four Greek Preludes for Unaccompanied Tuba Solo was written in 1969 for Rex Conner, professor of tuba at the University of Kentucky, one of the first full-time tuba professors in the country. Each movement shows clear Greek styles, and contrast with each other greatly. Each one exemplifies the tonal and virtuosic nature of Greek music. The first movement, marked *Lento, molto liberamente* (Slowly, very free), consists of five sections and is without meter. The introduction is slow, containing hints of the dance-like character found in so much Greek music. After a slight pause, the second section moves a little quicker than before, but still slowly, which leads to the third

section, a very obvious dance. After a brief dance-like interjection, the fourth and fifth sections are restatements of the first two sections, only in reversed placement. The movement ends as it began - slowly and questioningly. The second movement, *Andante moderato e cantabile* (Moderately slow and singingly) is metered in a very broad 2/4 time signature, and consists of chant-like melodies. Written in the somber yet light Lydian mode, it seems to balance precipitously between sadness and glee. The third movement *(Recitative)* is also marked *Largamente* (Broadly, dignified) and returns to the non-metered style of the first movement. Here the style is decidedly different, and is written as a type of herald. Placed in a minor key, the tuba moves through contrasting sections of slow and fast, and serves to signal the arrival of something not yet determined- until the opening of the final movement. Here, it is apparent that the previous movement was announcing the arrival of the dancers, and the movement moves in a quick and playful demeanor. There are three clearly defined sections, each moving with wild and reckless abandon, all leading to a climax at the end of the movement with a untamed two-octave jump, symbolizing a final soaring leap by the dancers.

Solo Pomposo

Al Hayes
(1881-1956)

Al Hayes is one of many pseudonyms used by the great American bandleader and composer Henry Fillmore (1881-1956). With over 250 compositions (including 113 marches!) and over 750 arrangements, Fillmore wrote under eight different names to avoid saturating the market with his name. The other names he used were Harold Bennett, Will Huff, Gus Beans, Ray Hall, Harry Hartley, and even the feminine name of Henrietta Moore. Fillmore studied trombone and composition at the Cincinnati Conservatory of Music before being hired by the Lemon Brothers Circus, where he began his career as musician and bandleader. *Solo Pomposo* is written in the virtuosic style of the time, with an early cadenza and contrasting trio section. The piece ends with a coda of brilliant scale passages, and with the common three-measure punctuations, usually accompanied by a furiously rolling snare drum.

- Program notes by Adam Edwards

UNIVERSITY OF
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SCHOOL OF MUSIC

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Parker Scinta,
classical guitar

Student of Stephen Mattingly

with

Courtney Schisler, *violin*
Katie Tyree, *violin*
Elena Dias, *viola*
Ryan Snapp, *cello*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Evening
April 20, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Suite in E Major, BWV 1006a — Johann Sebastian Bach (1685-1750)
- Prelude
- Loure
- Gavotte en Rondeau
- Minuets I and II
- Bourée
- Gigue

Sketches For Friends — Brian Head (b. 1964)
- 33rd Street Ballad
- Lobster Tale
- November Song
- Brookland Boogie

INTERMISSION

Concerto No. 1 in A Major, Op. 30 — Mauro Giuliani (1781-1829)
- Allegro Maestoso
- Andante Siciliano
- Polonaise

Courtney Schisler & Katie Tyree, *violins*
Elena Dias, *viola* Ryan Snapp, *cello*

PROGRAM NOTES

Suite in E Major, BWV 1006a — **Johann Sebastian Bach (1685-1750)**

Bach's *Lute Suite in E Major* is one of the most remarkable compositions that has ever been transcribed for the guitar. This suite was originally composed for the violin in the early 18th century and then re-written for the lute in 1736-37. Bach uses a form of the Baroque dance suite that was new to his time with the addition of the *Loure* and the *Gavotte en Rondeau*. Traditionally, the *Loure* would be omitted and replaced by a *Sarabande* or an *Allemande*. The *Loure* is a stark contrast to the *Prelude* in both rhythm and tempo, yet it carries just as much weight as the *Prelude* in relation to the suite as a whole. The *Gavotte* uses clearly defined sections and is also a Rondo due to the frequently occurring A section. The dance movements that comprise the last half of the suite are typical of many Baroque dance suites in both style and tempo. In contrast to Bach's other lute suites, which tend to be more meditative and reflective, this suite uses many upbeat and cheerful motifs.

Sketches For Friends — **Brian Head (b. 1964)**

Sketches was composed in 1994 by Guitar Foundation of America board member, Brian Head. Each movement is dedicated to a friend of the composer and acknowledged within the individual title of the piece. The first sketch is a mellow ballad meant to invoke a sense of nostalgia with a simple, recognizable melody line in the top voice. *Lobster Tale* uses Cajun influenced compositional ideas to create a cheerful, dance-like melody that is interrupted with a soothing interlude that contrasts the opening theme drastically. *November Song* explores a range of rhythmic and dynamic ideas to resemble the varying emotions one feels over a month's time. *Brookland Boogie* acts out each member of a standard jazz ensemble (piano, drums, upright bass and saxophone) that are clearly recognized and distinguished from each other. Solos between the different "instruments" are exchanged progressively as they would be in a traditional jazz standard. Each of the four movements is as unique as the personalities that inspired them.

Concerto No. 1 in A Major, Op. 30 — **Mauro Giuliani (1781-1829)**

This was Giuliani's first guitar concerto and was written and performed for the first time in 1808. There are numerous editions for this concerto that

remove large sections throughout. The version being performed on this program is the original version presented in its entirety. There was much criticism following the premier of this piece because of the low volume of the guitar. A review from the *Allgemeine Musikalische Zeitung* in 1808 stated that Giuliani was "the greatest of all living guitarists," yet the reviewer considered this concerto a waste. However, the concerto was met with great acclaim with the masses and was greeted with a standing ovation at its premier in Vienna.

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SCHOOL OF MUSIC

presents

University Classical Guitar Ensemble & Youth Performing Arts School Guitar Class

Dr. Stephen Mattingly, *director*

Thursday Evening
April 21, 2011
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Dances from *Terpsichore* — Michael Praetorius (1571-1621) (arr. Noad)
- Gaillarde I
- Gaillarde II
- Gaillarde IV
- Bransle Double
- Pavane de Spaigne
- Courante I
- Volte I

from *Piano Sonata in A minor, Op. 42* — Franz Schubert (1797-1828) (arr. W. Goetze)
- Andante

Moment musicale, Op. 94, No. 3 — Franz Schubert

U of L Guitar Ensemble

A La Puerta — Traditional (arr. Hartmetz)

The Cay — Traditional (arr. M.C.)

El Condor Pasa — Traditional (arr. Cochran)

Acoustic Blues — Bill Bay

Middle Fork — Leo Welch (b. 1960)

Youth Performing Arts School Guitar Class

INTERMISSION

3 Dances — Igor Stravinsky (1882-1971)
- Waltz
- Polka
- March

Danza Paraguaya — Agustín Barrios Mangoré (1885-1944)

U of L Guitar Ensemble

Cuban Landscape with Rain — Leo Brouwer (b. 1939)

Youth Performing Arts School Guitar Class

Virgenes del Sol — Jorge Bravo de Rueda (1895-1940) (arr. Marsters)

Full Company

University Classical Guitar Ensemble

Dr. Stephen Mattingly, *director*

Alberto Abril
China Huddleston
Chris Millett
Andrew Rhinehart
Katelyn Thompson

Youth Performing Arts School Guitar Class

Dalton Brow
Nora Grossman
Prov Krivoshey
Brady McAfee
Kerry McKenney
David Medeiros
Victoria Medley
Dylan Phillips
Jacob Speelman
Christopher Wheeler
Brian Rinehart
Zack Uhlenhuth
Sebrand Warren

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SCHOOL OF MUSIC
CONVOCATION
Thursday, April 21, 2011
Malcolm Bird Recital Hall

"Flim" *(time = 6:00)* — **Richard David James (b.1971)**

Aaron Latos, jazz drumset
(student of Jason Tiemann)
Stacey Nash, dbl bass
Noah Barker, piano *[tall stick]*

"Prelude in E Minor" *(time = 6:00)* — **Heitor Villa Lobos (1887-1959)**

Chris Kincaid, classical guitar
(student of Stephen Mattingly)

"Improvisation and Capricce" *(time = 3:00)* — **Eugene Bozza (1905-1991)**

Cambron Little, saxophone
(student of Adam McCord)

"Diamond in the Rough" *(time = 8:00)* — **Michael Dauherty (b.1954)**

I. Magic
II. Fifty-five Minutes Past Midnight
III. Wig Dance

Rebecca Neely, violin
Geoff Britton, viola
Jimmy Weixler, percussion
(students of Frederick Speck, NME)

"Tambourin Chinois" *(time = 4:00)* — **Fritz Kreisler (1875-1962)**

Tony Johnson, percussion
(student of Jeffrey Luft)
w/Debbie Dierks, piano

SCHOOL OF MUSIC
CONVOCATION
Thursday, April 21, 2011
Margaret Comstock Concert Hall

"Madamina, il catalogo è questo" *(time = 5:00)*
Don Viovanni
W. A. Mozart (1756-1791)

Zachary Cavan, baritone
(student of Dan Weeks)
w/Debbie Dierks, piano *[short stick]*

"Sonata for Trumpet & Piano" *(time = 4:00)*
II. Aria
Flor Peeters (1903-1986)

Amber Colliver, trumpet
(student of Michael Tunnell)
w/Jessica Dorman, piano [tall stick]

"Sonata in G Major" *(time = 3:40)*
Cantabile
Allegro
Georg Philipp Telemann (1681-1767)

Lauren Morris, flute
(student of Don Gottlieb)
w/Deborah Dierks, piano

"Récit, Sicilienne, et Rondo" *(time = 6:00)*
Pour bassoon et piano
Eugéne Bozza (1905-1991)

Lauren Roerig, bassoon
(student of Matthew Karr)
w/Nathan Yonthers, piano

"Sonata for Trumpet" *(time = 7:00)*
Mvt II
Eric Ewazen (b.1954)

Halston Soder, trumpet
(student of Herb Koerselman)
w/Jessica Dorman, piano *[tall stick]*

"Trois Pièces" *(time = 5:00)*
Bergère Captive
Jade
P.O. Ferroud (1900-1936)

Sarah Carney, flute
(student of Kathleen Karr)

"Rapsodie for Harp" *(time = ???)*
Marcel Grandjany (1891-1975)

Lydia Falconnier, harp
(student of Carol McClure)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Violin Studio

Students of J. Patrick Rafferty
and
Brittany MacWilliams

Thursday Evening
April 21, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Concerto in A minor
Allegro moderato

J. B. Accolay
(1833-1900)

Emily Caudill, *violin*
Connie Wilcox, *piano*

Concerto in G Major, Op. 3, No. 3
Allegro moderato

Antonio Vivaldi
(1678-1741)

Hannah Chalk, *violin*
Adrienne Fontenot, *piano*

Concerto no. 1 in A minor, BWV 1041
Andante

J. S. Bach
(1685-1750)

Alex Moore, *violin*
Jay Coughlon, *piano*

Sonata in F Major, Op. 1, No. 12
Adagio
Allegro

G. F. Handel
(1685-1759)

Jacob Head, *violin*
Adrienne Fontenot, *piano*

Concerto No. 23 in G Major — G. B. Viotti (1755-1824)
III. Allegro

Mary Grace Reed, *violin*
Kelsey Minarik, *piano*

Partita No. 3 in E Major, BWV 1006 — J. S. Bach
Loure

Catherine Tyree, *violin*

Partita No. 3 in E Major, BWV 1006 — J. S. Bach
Minuet I
Minuet II

Courtney Morrison, *violin*

BRIEF PAUSE

Sonata No. 1 in G minor for solo violin, BWV 1001 — J. S. Bach
Adagio

Courtney Schisler, *violin*

Sonata No. 1 in G minor for solo violin, BWV 1001 — J. S. Bach
Fugue

Michael Lambert, *violin*

Sonata no. 1 in G minor for solo violin, BWV 1001 — J. S. Bach
Presto

Blair Joseph, *violin*

Concerto in C Major, Op. 48 — Dimitri Kabalevsky (1904-1987)
Andantino cantabile

Brittney Washam, *violin*
Derrick Anderson, *piano*

Partita No. 2 in B minor — J. S. Bach
Sarabande-Double

Rebecca Neely, *violin*

Zigeunerweisen, Op. 20 — Pablo Sarasate (1844-1908)
Allegro moderato

Marina Konishi Comfort, *violin*
Adrienne Fontenot, *piano*

Concerto in G minor, Op. 23 — Max Bruch (1838-1920)
Finale: Allergro energico

Julianne King, *violin*
Drew Foley, *piano*

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UNIVERSITY OF
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Robert Acosta, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*
Erin Keesy, *soprano*
Dylan Lloyd, *Eb clarinet*
Samantha Jo Holman, *Bb clarinet*
Alex Ravitz, *bass clarinet*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Friday Evening
April 22, 2011
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Hommage à Manuel de Falla — Béla Kovács (b. 1937)

Four Pieces for Clarinet and Piano, Op. 5 — Alban Berg (1885-1935)

I. Massig
II. Sehr langsam
III. Sehr rasch
IV. Langsam

David George, *piano*

Der Hirt auf dem Felsen, D. 965 — Franz Shubert (1797-1828)

Erin Keesy, *soprano*
David George, *piano*

SHORT INTERMISSION

Time Pieces, Op. 43 — Robert Muczynski (1929-2010)

I. Allegro risoluto
II. Andante expressivo/ Meno mosso/ Andante/ Adagio
III. Allegro moderato
IV. Andante molto/ Allegro/ Allegro energico

David George, *piano*

Four for Four — Jorge Montilla (b. 1970)

Dylan Lloyd, *Eb clarinet*
Samantha Jo Holman, *Bb clarinet*
Alex Ravitz, *bass clarinet*

PROGRAM NOTES

Hommage à Manuel de Falla — **Béla Kovács (b. 1937)**

Béla Kovácshas has been hailed by critics and public alike as one of the finest living Hungarian clarinetist of his time, who has spent most of his life teaching and playing in orchestras in Hungary, his native country. He is also one of the leading composers of music for clarinet. The *Hommages* are notably one of his most popular works and are written in the style of famous composers. These *Hommages* were intended to be etudes but have since become a cornerstone of clarinet solo repertoire.

The *Hommage à Manuel de Falla* is just one of the nine Hommage's that Béla Kovács wrote and is perhaps the most played work. If you're familiar at all with de Falla's work you'll notice the piece itself draws on to his orchestral work titled *The Three Cornered Hat.* This piece is not only beautiful but showcases the technical ability of the player, as well as showing expression throughout the whole range of the clarinet from high to low and dynamically from soft to loud. More than requiring just technical ability, it requires a sense of humor and knowledge about the composer.

Four Pieces for Clarinet and Piano, Op. 5 — **Alban Berg (1885-1935)**

I. Massig
II. Sehr langsam
III. Sehr rasch
IV. Langsam

The Austrian composer Alban Berg was, largely self-taught until he began to study with Arnold Schoenberg at the Second Viennese School at the age of nineteen. Some of his most famous works were *Wozzeck* and his *Violin Concerto* the latter of which incorporate the twelve-tone style. Sadly, Berg died on Christmas Eve of blood poisoning, he was fifty years of age.

Composed in 1913, the *Four Pieces for Clarinet and Piano, Op. 5*, were first performed on October 17, 1919, in Vienna, at a concert of the Society for Private Musical Performances. This piece is probably one of the most challenging pieces in the clarinet repertoire. The work itself is small and fragmented but is covered with lots of details that give it depth. The first movement starts off gently and soft but as it progresses it becomes more visceral and intense in nature. This movement incorporates the whole range of the clarinet and has a multitude of colors being expressed through dynamic shifts from soft to loud, and accents from hard to soft. The second

movement requires very minute dynamic changes exploring all the degrees of lightness, delicateness, and, most of all, soft playing. This movement as well, spans the entire range of the clarinet which is difficult considering the intonation of the notes at a soft dynamic and having them speak while still maintaining an even balance between registers. The third movement is quite different from the others in its character but still maintains the same challenges. It is a quick and light feeling movement that incorporates light staccato and legato figures as well as flutter tonguing. The fourth and final movement is the most powerful of the set and is split into three sections. It starts off very slowly with piano playing long and low open chords. After the first measure of piano, the clarinet emerges like a fog settling down in a valley. The impulse in this section is to get loud, but Berg specifically asks for small dynamic changes. The next section is more mathematical in its nature. The pulse in the piano plays in divisions of the three while the clarinet plays in divisions of two and four. The hard part is lining everything up while still maintaining flow and also being lyrical and musical. The final section is aggressive and very fierce, having the clarinet playing fast chromatic figures while getting louder and louder with each one. This movement however ends on a slow and beautiful note with the clarinet playing a melody similar to the first movement, and the piano playing a C major seventh chord. The whole work is deeply expressive.

Der Hirt auf dem Felsen, D. 965

Franz Shubert
(1797–1828)

Franz Schubert is probably the most prolific composer of the early Romantic era in music. He wrote many works and although he died at an early age he still remains one of the most frequently performed composers.

Der Hirt auf dem Felsen, D. 965 or "The Shepherd on the Rock," was composed in 1828 during the final year of his life. This piece is officially classified as a lied but it could also be described as a piece of chamber music. The lied was written as a response to a request from a soprano Anna Milder, a friend of Franz Schubert. She had requested a showpiece that would allow her to express a wide range of feelings. Although intended for a show piece for soprano it is equally as showy and challenging for the clarinet. There are three sections to this piece. The first section is warm and flowing, representing the lonely shepherd going high on the mountain top and hearing the echoes of his voice hitting the rocks below. The clarinet represents this echo. The second section becomes dismal as the shepherd expresses his all surrounding sadness and loneliness. The clarinet here represents sympathy of sadness for the pain of the shepherd's heart and also a reminder that seasons change. The third and last section is a sign of hope as the shepherd anticipates the coming of spring and with it joy. This

joy is shown with more of a fast tempo and also a playful back and forth between clarinet and soprano ending with a fast stream of sixteenth notes in the clarinet. The biggest challenge of this piece is the communication between the clarinetist and the soprano. It calls the clarinetist to not just listen to their own voice but to what the soprano is doing with her voice because the imitation between the two is crucial.

Der Hirt auf dem Felsen	The Shepherd on the Rock
Wenn auf dem höchsten Fels ich steh, ins tiefe Thal herneider seh, und singe, und singe, fern aus dem tiefen, dunkeln Thal schwingt sich empor der Wiederhall, der Wiederhall der Klüfte.	When on the highest cliff I stand, gaze down into the deep valley and sing, the echo from the ravines floats upwards from the dark valley far away.
Je weiter meine Stimme dringt, Je heller sie mir wiederklingt, von unten, von unten. Mein Liebchen wohnt so weit von mir, drum sehn ich mich so heiß nach ihr hinüber, hinüber.	The further my voice travels, the clearer it returns to me from below. So far from me does my love dwell that I yearn for her more ardently over there.
In tiefem Gram verzehr' ich mich, mir ist die Freude hin, auf Erden mir die Hoffnung wich, ich hier so einsam bin, ich hier so einsam bin.	With deep grief I am consumed, my joy is at an end; all hope on earth has left me; I am so lonely here, I am so lonely here.
So sehnend klang im Wald das Lied, so sehnend klang es durch die Nacht, die Herzen es zum Himmel zieht mit wunderbarer Macht.	So longingly sounded the song in the wood, so longingly it sounded through the night, drawing hearts heavenwards with wondrous power.
Der Frühling will kommen, der Frühling meine Freud, nun mach ich mich fertig zum Wandern bereit.	Spring is coming, Spring, my joy; now I will make ready to go journeying.
- text after Wilhelm Müller's poem "The mountain shepherd"	*- translation by Lionel Salter*

Time Pieces, Op. 43 — **Robert Muczynski (1929-2010)**

I. Allegro risoluto
II. Andante expressivo/ Meno mosso/ Andante/ Adagio
III. Allegro moderato
IV. Andante molto/ Allegro/ Allegro energico

Born in Chicago, Illinois Robert Muczynski was one of America's most influencial modern composers. He has written for many orchestras, one of them being The Louisville Orchestra under Robert Whitney who premiered his first piano concerto. *Time Pieces* was written for, premiered, and

recorded by the famous clarinetist and educator Mitchell Lurie. This work was performed at the International Clarinet Society in London. Muczynski describes the title, *Time Pieces,* as having no relation to mechanical clocks, but "rather awareness of the fact everything exists in time; history, our lives, and, in a special way, music."

First movement, marked *Allegro Risoluto* (Lively and Determined) starts with a ragtime sounding theme built on large skips and is heavily accented. As a player this movement is very challenging because of the amount of energy it exudes. The second movement has a dry ominous and kind of chant-like melody, which, as the piece progresses, becomes more and more passionate. The middle of this movement has a small cadenza where the melody is outlined while being surrounded by moving transparent sixteenth notes. Further on in this movement the main melody which is played in the beginning comes back with the piano doubling. The piece ends with an adagio section and gives the feeling of peace, but more so in an unsettling way. The third movement is gentle and breezy with a lilting scherzando section. The fourth movement starts off with a long opening cadenza, drawing elements from the previous movements; it has both points of tension and release. This cadenza then leads into an in your face, jagged molto allegro, ending with yet another clarinet cadenza before the final leg of the race is finished. Be prepared to hear a lot of notes because this ending section has a lot of them. The entire work really encompasses all aspects of clarinet playing and is just a powerful work to perform.

Four for Four **Jorge Montilla (b. 1970)**

Jorge Montilla is considered one of the best Latin American clarinetists. This quartet is a collection of Latin or more specifically Venezuelan dances that have been arranged for clarinet quartet. Each movement showcases a different clarinet voice. The first movement is a *Joropo* which formerly in Spanish meant "a party," but now means a type of music and dance. This movement features the Bass clarinet, with the rest of the quartet as accompaniment in patterns resembling a waltz. The second movement is a *Merengue.* This movement has the piccolo clarinet as the solo instrument while the rest of the group is playing the *Merengue* rhythm, which encourages the spinning style of the dance. The third movement *Son* literally means "sound" in Spanish and resembles a salsa. This movement gives an opportunity for the Bb clarinets to be center stage, with aggressive yet playful solo exchange between the two of them. The last movement is entitled *Finale* and is by far the most bizarre. This movement has all the clarinets being showcased as well as having intricate counterpoint. This movement has a distinct industrial and mechanical sound fused with a Latin pulse.

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presents

Alexadria Langella, *oboe*

Student of Jennifer Potochnic

&

Kaila Washington, *flute*

Student of Donald Gottlieb

with

David George, *piano*
Deborah Dierks, *piano*

Student Recital

Friday Afternoon
April 22, 2011
5:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata for Oboe — Francis Poulenc (1899-1963)

I. Elégie (Paisiblement, Sans Presser)
II. Scherzo (Très animé)
III. Déploration (Très calme)

Lexie Langella, *oboe*
David George, *piano*

8 Stücke — Paul Hindemith (1895-1963)

I. Gemächlich, leicht bewegt
II. Scherzando
III. Sehr langsam, frei im Zeitmaß
IV. Gemächlich
V. Sehr lebhaft
VI. Lied, leicht bewegt
VII. Rezitativ
VIII. Finale

Kaila Washington, *flute*

Canzonetta — Samuel Barber (1910-1981)

Lexie Langella, *oboe*

Variations on "Trockne Blumen" — Franz Schubert (1797-1828)

Kaila Washington, *flute*
Deborah Dierks, *piano*

Concerto in C — Franz Joseph Haydn (1732-1809)
III. Rondo: Allegretto

Lexie Langella, *oboe*

Trio Sonata in G — Johann Sebastian Bach (1685-1750)
I. Largo
II. Vivace
III. Adagio
IV. Presto

Kaila Washington, *flute*
Lexie Langella, *oboe*
Ryan Snapp, *cello*
Deborah Dierks, *harpsichord*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Samuel Williams, *flute*

Student of Kathleen Karr

with

Jay Coughlon, *piano & harpsichord*

Student Recital

Friday Evening
April 22, 2011
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata for Flute #2 in Eb Major, BWV 1031 — Johann Sebastian Bach (1685-1750)

I. Allegro Moderato
II. Siciliano
III. Allegro

First Sonata for Flute and Piano — Bohuslav Martinu (1890-1959)

I. Allegro Moderato
II. Adagio
III. Allegro Poco Moderato

Sonata for Flute and Piano in A Major — Phillipe Gaubert (1879-1941)

I. Modéré
II. Lent
III. Allegro Moderato

Ballade for Flute and Piano — Frank Martin (1890-1974)

UNIVERSITY OF
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Erin Keesy, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
April 23, 2011
4:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

from *Mass in C minor, K. 427*
Laudamus te

Wolfgang Amadeus Mozart
(1756-1791)

Ariettes Oubliées, L. 60
C'est l'extase
Il pleure dans mon coeur
L'ombres des arbres
Chevaux de bois
Green
Spleen

Claude Debussy
(1862-1918)

INTERMISSION

Three Dickinson Songs
As Imperceptibly as Grief
Will There Really Be A Morning?
Good Morning, Midnight

André Previn
(b. 1929)

Nichts, Op. 10, No. 2
Morgen, Op. 27, No. 4
Ständchen, Op. 17, No. 2
Befreit, Op. 39, No. 4

Richard Strauss
(1864-1949)

from *The Rake's Progress, Act I*
No Word from Tom... I Go to Him

Igor Stravinsky
(1882-1971)

Notes, Texts & Translations

Laudamus te from *Mass in C minor, K. 427*

Wolfgang Amadeus Mozart
(1756-1791)

Mozart's two greatest religious works were left unfinished, but for very different reasons. The *Requiem,* as everyone who has seen or read one of the versions of Amadeus knows, was interrupted by Mozart's own mortal illness. The *Mass in C Minor, K. 427,* Mozart's other monumental sacred work, remained in an incomplete state for reasons that are not clear. Mozart was in the service of the Archbishop of Salzburg between the ages of 16 and 24. He had to deal with restrictions as to the duration and dimension of music in the liturgy and severe limitations on his ability to travel to other musical centers of Europe to advance his secular musical career. This, ultimately, created a climate of frustration for Mozart. After the separation from the Archbishop, Mozart rarely returned to sacred music. His marriage to Constanze Weber led him to compose the exquisite *Et incarnatus est* for her. Whether or not the mass as a whole was written as a wedding gift for her is unclear. The whole work was performed in some fashion at St. Peter's Church in Salzburg on October 26, 1783, near the end of the visit Mozart made to his family for the purpose of introducing them to his new wife.

Laudamus te is part of the *Gloria* section of the mass. This part of the mass focuses on the praise and worship of God. "Glory in the highest to God. And on earth, peace to men of good will. We praise thee, We bless thee, We worship thee, We glorify thee."

This setting of Laudamus te is pure joy. Setting it in a major key shows the joyous state of worship. The piece is also in a constant state of motion. The interplay between the orchestra and the singer drives the piece forward and portrays the state of excitement the singer feels. The legato sections convey to the audience a sense of calm and patience from the singer. The florid melismatic lines show the happiness and undying devotion to the Lord. The *Gloria* is a reason to show God exactly why and how much we appreciate all he has done for us. In the absence of asking and pleading, there is only praise to a great God.

Laudamus te	**We Praise Thee**
Laudamus te	We Praise Thee
Benedicimus te	We Bless Thee
Adoramus te	We Worship Thee
Glorificamus te	We Glorify Thee

Ariettes Oubliées, L. 60

Claude Debussy
(1862-1918)

Claude-Achille Debussy virtually defined the transition from late-Romantic music to 20th century modernist music. He was among the most important of all French composers and a central figure in European music at the turn of the twentieth century. Along with Maurice Ravel, he was one of the most prominent figures working within the field of Impressionist music. Impressionism can be described as a dream-like state rather than any strong emotion or depiction of a story. It is focused on suggestion and atmosphere and the musical aspects tend to be more about the use of dissonance and uncommon scales rather than the traditional major and minor. Debussy's work is noted for its sensory component and for not often forming around one key or pitch. His compositions often reflected the activities or turbulence in his own life.

Ariettes Oubliées, or "Forgotten Songs", is a setting of six poems by Paul Verlaine. Debussy found more inspiration in Verlaine's poetry than in any of his literary or musical acquaintances. Many will agree that Debussy and Verlaine were both inspired by subtlety and nuance. Both strove to innovate by using rhythm and tone color as a basis for a new form of a pre-existing art. In *Ariettes Oubliées,* all of these elements are combined to create a mature compositional style for Debussy. This collection of songs set the tone for all of Debussy's future vocal compositions in terms of rhythm, harmony, tone, color and attention to poetic detail.

C'est l'extase
C'est l'extase langoureuse,
C'est la fatigue amoureuse
C'est tous les frissons des bois,
Parmi l'étreinte des brises.
C'est, vers les ramures grises,
Le choeur des petites voix.
O le frêle frais murmure,
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire.
Tu dirais, sous l'eau qui vire,-
Le roulis sourd des cailloux.
Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne
Dont s'exhale l'humble antienne,
Par ce tiède soir, tout bas.

Il Pleure dans mon Coeur
Il pleure dans mon cœur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon cœur?
Ô bruit doux de la pluie,
Par terre et sur les toits!
Pour un cœur qui s'ennuie,
Ô le bruit de la pluie!
Il pleure sans raison
Dans se cœur qui s'écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.
C'est bien la pire peine,
De ne savoir pourquoi
Sans amour et sans haine
Mon cœur a tant de peine!

L'ombre des arbres
L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée,
Tandis qu'en l'air, parmi les ramures réelles,
Se plaignent les tourterelles.
Combien ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées,
Tes espérances noyées.

Chevaux de bois
Tournez, tournez, bon chevaux de bois,
Tournez cent tours, tounez mille tours.
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.
L'enfant tout rouge et la mère blanche,

This is ecstasy
This is languorous ecstasy,
This is sensual weariness,
This is all the rustling of forests
In the embrace of the breezes.
This is, through the gray boughs,
The chorus of little voices.
Oh, the faint cool murmur,
It twitters and whispers,
It resembles the gentle cry
Which the ruffled grass exhales.
You might call it, -under the water which eddies-
The muted rolling of the pebbles.
This soul which is lamenting
In the subdued plaint,
It is ours, is it not?
Say that it is mine and yours
Which breathes this humble hymn,
So softly, on this mild evening.

It rains in my heart
It rains in my heart
Like the rain upon the city.
What is this languor
That penetrates my heart?
Oh, gentle sound of the rain,
On the ground and the roofs!
For a heart that is weary,
Oh the sound of the rain!
Tears fall without reason
In this anguished heart.
What! No betrayal?
This mourning has no reason.
This is truly the keenest pain,
To know not why
Without either love or hate,
My heart bears so much pain.

The reflection of the trees
The reflections of the trees in the misty river
Is vanishing like smoke,
While, in the air, amidst the real branches,
The turtle doves lament.
How much, O traveler, this pallid landscape
Mirrored your own pale self,
And how sadly, in the high boughs, they wept,
Your drowned hopes!

Wooden Horses
Turn round, keep turning, good wooden horses,
Turn a hundred time, turn a thousand times.
Turn often and do not stop,
Turn round, turn to the tune of the oboes.
The child quite red and the mother quite white,

Le gars en noir et la fille en rose.
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche.
Tournez, tournez, chevaux de leur coeur,
Tandis qu'autour de tous vos tournois
Clignote l'oeil du filou sournois.
Tournez au son du piston vainqueur!
C'est étonnant comme ça vous soûle,
D'aller ainsi dans ce cirque bête,
Rien dans le ventre et mal dans la tête,
Du mal en masse et du bien en foule;
Tournez dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds.
Tournez, tournez, sans espoir de foin,
Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais buveurs, que leur soif affame.
Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement,
L'Eglise tinte un glas tristement.
Tournez au son joyeux des tambours, tournez.

The boy in black and the girl in rose,
Each one doing as he pleases,
Each one spending his Sunday penny.
Turn round, turn, horses of their choice
While at all your turning
The sly rogue casts a surreptitious glance.
Keep turning to the tune of the victorious trumpet!
It is astounding how it intoxicates you,
To move this in this foolish circus,
With empty stomachs and dizzy heads,
Feeling altogether badly, yet happy in the crowd;
Turn, hobby horses, without needing
Ever the aid of spurs
To make you gallop on.
Turn round, turn, without any hope of hay,
And hurry horses of their fancy,
Here, already the supper bell has sounded
By night, which falls and disperses the crowd
Of gay drinkers, whose thirst has made them famished.
Turn, turn round! The velvet sky
Arrays itself slowly with golden stars.
The church tolls a mournful knell.
Turn to the gay tune of the drums, Turn.

Green

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.
Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Green

Here are fruits, flowers, leaves and branches
And here is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may this humble offering seem
sweet to your so lovely eyes.
I come, still covered in dew,
Which the morning wind has turned to frost on my brow.
Permit that my fatigue, which at your feet repose,
May dream of the cherished moments that will refresh it.
On your young bosom let me cradle my head,
Still filled with music from your last kisses;
Let it be soothed after the good storm,
And let me sleep a little, while you rest.

Spleen

Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.
Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.
Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux;
Je crains toujours, ce qu'est d'attendre,
Quelque fuite atroce de vous!
Du houx à la feuille vernie,
Et du luisant buis, je suis las,
Et de la campagne infinie,
Et de tout, fors de vous. Hélas!

- Texts by Paul Verlaine (1844-1896)

Spleen

The roses were all red,
And the ivy black.
Beloved, when you become a little restless,
All my despair is reborn.
The sky was too blue, too tender,
The sea to green, the air too mild;
I am always afraid of what may come,
Of some cruel flight of yours!
Of the green-leaved holly,
And of the shining box trees, I am weary,
And of the endless countryside,
And of everything, except for you. Alas!

- Translations by Emily Ezust

Three Dickinson Songs

André Previn
(b. 1929)

André Previn is a German-born naturalized American pianist, conductor, and composer. He is considered to be one of the most versatile musicians in the world, and is the winner of four Academy Awards for his film work and ten Grammy Awards for his recordings. He has enjoyed quite a lot of other successes as a composer. His first opera, *A Streetcar Named Desire,* was awarded the Grand Prix du Disque. Recent highlights include the premiere of his *Double Concerto for Violin and Double Bass* premiered by the Boston Symphony in 2007. His Harp Concerto was commissioned by the Pittsburgh Symphony and premiered in 2008; His second opera, *Brief Encounters,* was commissioned by Houston Grand Opera and premiered in 2009. For his 80th birthday celebration in 2009, Carnegie Hall presented four concerts which showcased the extreme diversity of his career.

These three pieces are settings composed for and premiered by Renée Fleming in 1999. They demonstrate once more why Emily Dickinson's poetry is irresistible to composers and singers. They are sweeping and unpredictable and lie well in the voice. Not only did he keep Fleming's voice in mind while writing this, but he also made it very singable for others. His writing follows the natural contour and line of the English language and doesn't hover in an area of the voice that is uncomfortable for the singer. In my opinion, this is exactly what makes the set so fulfilling to sing.

Four Songs

Richard Strauss
(1864-1949)

Richard Strauss was one of the leading composers of the late Romantic and early modern eras. He, along with composers like Gustav Mahler, represent the late flowering of German Romanticism in which the orchestration is combined with an advanced harmonic style. He is best known for his operas, such as *Salome* and *Die Rosenkavalier,* and his lieder, especially *Vier Letzte Lieder,* or "Four Last Songs". He was born the son of Franz Strauss, a principle horn player at the Court Opera in Munich. Richard Strauss received a thorough musical education from his father and wrote his first piece at the age of six. When he was a bit older, he attended orchestra rehearsals with his father and received private instruction in music theory and orchestration from an assistant conductor there. In 1874, he heard his first Wagner operas, *Lohengrin* and *Tannhäuser.* Although his musically conservative father would not let him study Wagner's music, it still had a profound influence on Strauss's compositional style.

Strauss had an interesting career in that his compositions changed so drastically throughout the course of his life. His earlier compositions are more conservative in style, while his later works show a more individual style. Even though he wrote music for all vocal abilities and types, he found great inspiration in the coloratura soprano voice and wrote a lot of florid lines that take great skill to sing. His marriage to soprano Pauline de Ahna was a source of great inspiration to him. From his early songs to his *Four Last Songs,* it is clear that he preferred to write for the soprano voice to all others. The following four songs show the great variety of Strauss's solo songs.

Nichts, Op. 10, No. 2
Nennen soll ich, sagt ihr, meine
Königin im Liederreich?
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.
Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon?
Ist die Sonne nicht die Quelle
Alles Lebens, alles Lichts?
Und was wissen von der selben
Ich, und ihr, und alle? -- Nichts!

- Text by Hermann von Gilm zu Rosenegg (1812-1864)

Nothing, Op. 10, No. 2
I should name, you say, my
Queen in the realm of love?
You are fools, for I know
her less than you do.
Ask me about the color of her eyes,
Ask me about the tone of her voice,
ask me about her gait, her posture, and how she dances
Ah! What do I know of that?
Is not the sun the source
of all life, all light?
And what do I know about it,
I or you or everyone? -- Nothing!

- Translation by Emily Ezust

Morgen, Op. 27, No. 4
Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...
Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen

- Text by John Henry Mackay (1864-1933)

Ständchen, Op. 17, No. 2
Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.
Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.
Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern der Nacht.

- Text by Adolf Friedrich von Schack (1815-1894)

Befreit, Op. 39, No. 4
Du wirst nicht weinen. Leise, leise
wirst du lächeln: und wie zur Reise
geb' ich dir Blick und Kuß zurück.
Unsre lieben vier Wände! Du hast sie bereitet,
ich habe sie dir zur Welt geweitet,
O Glück!
Dann wirst du heiß meine Hände fassen
und wirst mir deine Seele lassen,
läßt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wiedergeben --
O Glück!
Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide;
so gab ich dich der Welt zurück.
Dann wirst du mir nur noch im Traum erscheinen
und mich segnen und mit mir weinen --
O Glück!

- Text by Richard Fedor Leopold Dehmel (1863-1920)

Tomorrow, Op. 27, No. 4
Tomorrow again will the Sun shine
and on my sunlit path of earth
Unite us again, as it has done,
And give our bliss another birth.
The spacious beach under wave-blue skies
We'll reach by descending soft and slow,
And mutely gaze in each other's eyes,
As over us rapture's great hush will flow.

- Translation by Emily Ezust

Serenade, Op. 17, No. 2
Open up, open, but softly my dear,
So as to wake no one from sleep.
The brook hardly murmurs, the wind shakes
a leaf on bush or hedge.
So, softly, my maiden, so that nothing stirs
Just lay your hand softly on the door-latch.
With steps as soft as the footsteps of elves,
Soft enough to hop over the flowers,
Fly lightly out into the moonlit night,
To steal to me in the garden.
The flowers are sleeping along the rippling brook,
Fragrant in sleep, only love is awake.
Sit, here it darkens mysteriously
Beneath the lindens,
The nightingale over our heads
Shall dream of our kisses,
And the rose, when it wakes in the morning,
Shall glow from the wondrous passions of the night.

- Translation by Lawrence Snyder

Freed, Op. 39, No. 4
You will no weep. Gently, gently
you will smile, and as before a journey,
I will return your gaze and your kiss.
Our dear four walls you have helped build,
I have now widened them for you into the world.
O Happiness!
Then you will warmly seize my hands
and you will leave me your soul,
leaving behind our children to me.
You gave me your entire life,
so I will give it again to them.
O Happiness!
It will be very soon, as we both know,
but we have freed each other from sorrow.
And so I return you to the world.
You will then appear to me only in dreams,
and bless me and weep with me.
O Happiness!

- Translation by Emily Ezust

No Word from Tom... I Go to Him from *The Rake's Progress*

Igor Stravinsky
(1882-1971)

The Rake's Progress is an opera in three acts and an epilogue. The libretto, written by W.H. Auden and Chester Kallman, is loosely based on a series of eight paintings and engravings by William Hogarth. The story is of the decline and fall of one Tom Rakewell, who deserts Anne Trulove for the delights of London in the company of Nick Shadow, who turns out to be the devil. After a series of misadventures instigated by Nick Shadow, Tom ends up in a psychiatric hospital called Bedlam in the south of London. The moral of the tale is: "For idle hearts and hands and minds the Devil finds a work to do." The opera as a whole is a fantastical, unreal scene with fictional characters in real-life situations. While in London, a lot of time is spent in a brothel with characters like Baba and Mother Goose. The only "real" parts of the plot are the love between Tom and Anne and the devotion of Anne's father.

No Word from Tom... I Go to Him is performed at the end of Act I after Tom has gone away with Nick Shadow. Anne has not heard from Tom and has decided that she will leave her father and home to try and find him. In the beginning, she is devoted to her journey and knows what she needs to do. She bids the night to lead her in the right direction to find him. In the middle recitative section, she has doubts about leaving her father and going to find someone who might not even love her anymore. Her father had been so devoted to finding Tom a job and making him worthy to marry Anne and the abandonment was unfair to not only her, but her father as well. She realizes, however, that her father is a strong man and can handle what comes his way. Tom is a very weak man and Anne knows that, deep down, he is good and needs her direction. The last section of the aria is her determination to find him and make her love known. She throws all caution to the wind and proclaims that, even if their love be forgotten, it is worth it to try and find the love that was lost.

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presents

Jessica Kaitlin Lynn, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*
Amber Richeson, *clarinet*
Michelle Gilfert, *clarinet*
Carolyn Fassio, *bass clarinet*
Joe Dunn, *percussion*

Student Recital

Saturday Afternoon
April 23, 2011
2:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Fantasia On "Una Voce Poco Fa"
from Rossini's *Il Barbiere Di Siviglia*
Iwan Müller
(1786-1854)

David George, *piano*

Hommage à Manuel de Falla
Béla Kovács
(b. 1937)

Peregi Verbunk
Leó Weiner
(1885-1960)

David George, *piano*

INTERMISSION

Danças Portuguesas No. 1
from *Clarinetes ad Libitum*
trans. Steven Kinnamon
arr. Jessica K. Lynn

Carolyn Fassio, *bass clarinet*

A Collection of Portuguese Folk Songs
from *Clarinetes ad Libitum*
trans. Steven Kinnamon
arr. Jessica K Lynn

I. Foliada De Berducido
II. Send In The Clowns
III. Vals De Libunca
IV. Heymisher Bulgar

Amber Richeson, *clarinet*
Michelle Gilfert, *clarinet*
Carolyn Fassio, *clarinet*
Joe Dunn, *percussion*

UNIVERSITY OF
LOUISVILLE®

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presents

John Marietta, *cello*

Student of Paul York

with

Gyuli Kambarova, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 23, 2011
4:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Suite No. 5, BWV 1011 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavottes I & II
- Gigue

Sonata No. 1, Op. 45 in B-Flat Major — Felix Mendelssohn-Bartholdy (1809-1847)
- Allegro vivace
- Andante
- Allegro assai

INTERMISSION

Sonata for Solo Violoncello, Op. 8 (1915) — Zoltán Kodály (1882-1967)
- Allegro maestoso ma appassionato
- Adagio
- Allegro molto vivace

PROGRAM NOTES

Suite No. 5, BWV 1011 — **Johann Sebastian Bach (1685-1750)**

Bach wrote the six cello suites between 1717 and 1723 while he was *Cappelmeister* for Prince Leopold of Anhalt-Cöthen. Although originally calling for *scordatura,* or the re-tuning of one or more strings from its standard pitch, it is often performed by modern cellists in the standard tuning (A-D-G-C). Separating this suite from the other five is its decidedly French style. This can be seen in the prelude, which acts like a French overture (characterized by slow, dotted rhythms in duple-meter at the beginning, followed by a quick triple-meter section.) The allemande shares the dotted-rhythm characteristics of the opening section of the prelude, and it also satisfies the expectation of the French overture that is not fulfilled in the prelude by returning to duple meter. The courante in this suite is unique in that it is the only one of the six written in the 3/2 meter, a characteristic of the French style courante. Bach takes a brief, yet necessary respite from the angular rhythms of the first two dance movements in the hauntingly lyric and deceptively simple sarabande. The contrasting gavottes display a kind of rustic quality and complement the other in a very satisfying way; the first gavotte consists of several double-stop chords and sequences of broken-chord eighth notes with limited scalar passages, while the second gavotte, with the pervasive triplet eighth-note rhythm, consists of predominately scalar passages. The gigue is characterized by the rhythmic figure of dotted-eighth, sixteenth, eighth, which almost sounds like a *sicilienne.* However, it is not constricted by rhythmic rigidity, as Bach employs the use of *fortspinung,* or spinning out of phrases.

Sonata No. 1, Op. 45 in B-Flat Major — **Felix Mendelssohn-Bartholdy (1809-1847)**

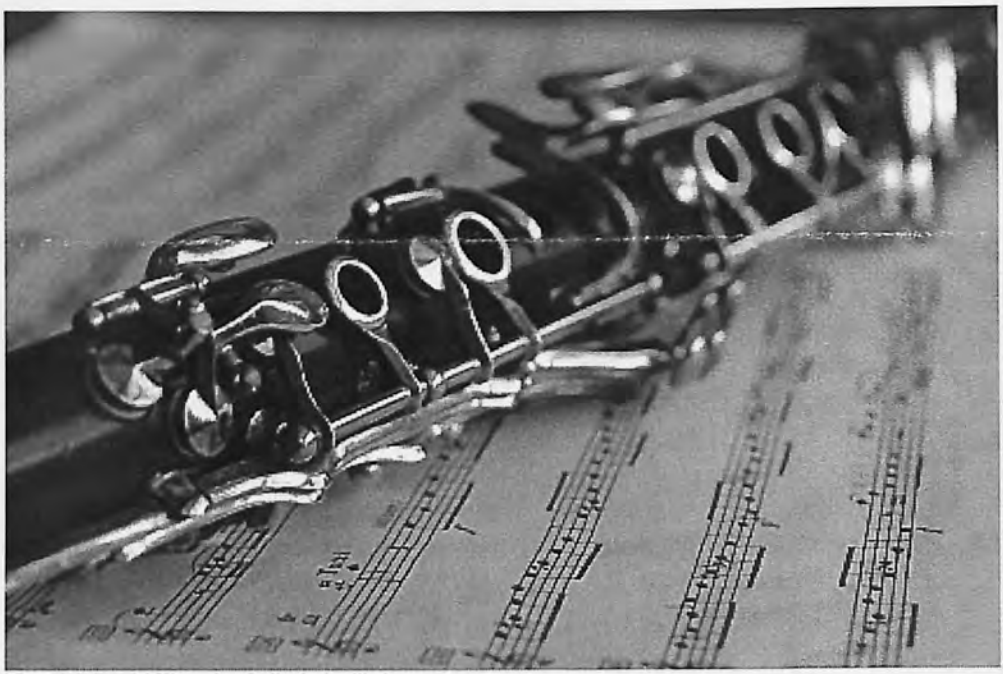
Written for Mendelssohn's brother, an amateur cellist, the B-flat sonata has often been described as having a "Mozartian" character. One of the earliest of Mendelssohn's "mature" works, it is more suited to the character of the refined salon than the concert hall. The first movement, in sonata form, contains ingenious interplay between the cello and the piano. The second movement functions as both a slow movement and a scherzo, eliminating the need for two inner movements. The piece ends with a rondo that is both beautifully lyric and incredibly lively, with several passages of a dotted-eighth plus sixteenth "heartbeat" driving the forward motion, yet the work ends on a surprising but refreshing whisper of two B-flat Major chords.

The University of Louisville School of Music Clarinet Studio

Presents

Spring Clarinet Studio Recital

with David George, piano



April 25th, 2011
8:30pm
Bird Hall

Program

Ritual for 2 clarinets — Eric Mandat (1957-)

Dylan Lloyd, Michael Burkhead, *Clarinets*

Sonata for clarinet and piano, Op. 167 — C. Saint-Saens (1835-1921)
I. Allegretto

Ellen Trammel, *Clarinet*

Concerto no. 1 in F minor , Op. 73 — C.M. Von Weber (1786-1826)
I. Allegro

Katie Teremi, *Clarinet*

Concerto no. 2 in Eb Major, Op. 74 — C.M .Von Weber
I. Alla Polacca

Samantha Holman, *Clarinet*

Sonata for clarinet and piano — Paul Hindemith (1895-1963)
3-13 I. Mässig Bewegt
II. Lebhaft

Emily Danielson, *Clarinet*

Quatuor pour la Fin de Temps (solo clarinet) — O. Messiaen (1908- 1992)
I. Abîme des Oiseaux

Amber Richeson, *Clarinet*

Oboe 3-05

Pastorale Cévenole — Louis Cahuzac (1880-1960)

Jennifer Brown, *Clarinet*

Three Pieces for solo clarinet — I. Stravinsky (1882-1971)
3-2♭ I. Sempre piano e molto tranquilo
II. MM=160

Michael Burkhead, *Clarinet*

Cantiléne — Louis Cahuzac (1880-1960)

Kathryn Randall, *Clarinet*

Concerto, K. 622 — W.A. Mozart (1756-1791)
III. Rondo

Megan Ball, *Clarinet*

Introduction Theme and Variations — G. Rossini (1792-1868)

Alex Ravitz, *Clarinet*

Time Pieces — R. Muczynski (1929-2010)
IV. Andante molto, Allegro, Allegro energico

Danny Sogar, *Clarinet*

University of Louisville Guitar Studio Recital

School of Music, Comstock Concert Hall

Monday April 25, 2011 – 8 p.m.

PROGRAM

from Tres Apuntes
III. Sobre un canto de Bulgaria — Leo Brouwer (b. 1939)

from Suite del Recuerdo
Carnavalito — José Luis Merlin (b. 1952)

Grant Powell

from Castles of Spain
I. Turégano — Federico Moreno Torroba (1891-1982)

from Suite del Recuerdo
Joropo — José Luis Merlin (b. 1952)

Christopher Millett

Come Away — John Dowland (1563-1626)

Passacaille — Sylvius Leopold Weiss (1687-1750)

Etude #11 — Leo Brouwer (b. 1939)

China Huddleston

INTERMISSION

Ciaccona, BWV 1004 — J.S. Bach (1685-1750)

Christopher Roseland

from Suite in E minor for Lute, BWV 996 — J.S. Bach (1685-1750)

Prelude

Allemande

Una Limosna por el Amor de Dios — Agustín Barrios Mangoré (1885-1944)

Andrew Rhinehart

from Cavatina — Alexandre Tansman (1897-1986)

Danza Pomposa

Alberto Abril

UNIVERSITY OF
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presents

Steven Kinnamon, *violin*

Student of J. Patrick Rafferty

with

Deborah Dierks, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
April 25, 2011
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Violin Sonata No. 1 in D Major, Op. 12 (1798) — Ludwig Van Beethoven (1771-1827)

I. Allegro con brio
II. Tema con variazioni: Andante con moto
III. Rondo: Allegro

Road Movies — John Adams (b. 1947)

II. Meditative

Violin Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)

I. Allegro molto ed appassionato
II. Allegretto espressivo alla Romanza
III. Allegro animato

PROGRAM NOTES

Violin Sonata No. 1 in D Major, Op. 12 (1798) **Ludwig Van Beethoven (1771-1827)**

Beethoven's *Violin Sonata No. 1 in D Major* is part of his Opus 12 set of sonatas for violin and piano. The sonata was written in 1798 and is considered a part of Beethoven's early period of composition. The sonata is written in three movements. The first movement is a lively *Allegro con brio*, opening with a recognizable, fanfare-like theme in unison. The movement has subito dynamics, the lively trading off of thematic material between the two instruments, and sections of exuberant, percussive chords. This movement follows the standard sonata form.

The second movement, *Tema con variazioni: Andante con moto*, is a lyrical and beautiful set of theme and variations in the key of A major. Its beautiful and understated theme is played in its entirety in both parts, with subsequent variations becoming more varied and intensified. The climax of the movement is in the A minor variation, which is a faster moving and more passionate variation than the rest. This variation is reminiscent of the storm and stress movement of the Classical period, characteristic in the music of Haydn and Mozart. The last variation returns to the major mode, and again returns to the simplicity and lyricism of the earlier variations, ending the movement much as it began.

The third movement, *Rondo: Allegro*, returns to the key of D major. It is in a lively 6/8, and is much like a youthful and exuberant dance. The melodic material is often stated in eighth notes, followed by quick flourishes of sixteenth notes with sudden changes of dynamics. As in the first movement, the violin and piano often trade off thematic material. Evident again is the storm and stress in the minor sections and the brief moments of modal mixture throughout. After a section of pianissimo dynamics, the piece ends with three D major chords played fortissimo, an emphatic ending much like the beginning of the sonata.

Road Movies **John Adams (b. 1947)**

John Adams, an American composer, is considered one of the three main composers of the minimalist style of composition, along with Philip Glass and Steve Reich. This style is a uniquely American invention, and can be characterized by consonant harmonies in diatonic fashion, a steadily moving pulse, and gradual or even stasis development, and the repetition of

melodic or rhythmic phrases and sub-phrases.

Road movies, for violin and piano, was written in 1995 and was commissioned by the McKim Fund of the Library of Congress. The second movement, being played tonight, is given the title "Meditative" and is quite slow in comparison to the surrounding two movements. One way that "Meditative" stands out from the other movements because it employs the use of scordatura on the violin, an extended technique that allows the playing of notes otherwise not playable. Here it means the tuning down of the G string a whole step to F natural. It opens with an atmospheric introduction played on the piano, followed by the violin entrance. The violin part has the same phrases as the introduction in the piano part, repeated with small changes. There is not a clearly identifiable pulse as the meter changes often. Near the middle of the piece, it picks up speed and begins to move primarily in 16th notes, becoming less atmospheric and more frenzied. Eventually it settles down, closing much as it opened, in a contemplative fashion.

Violin Sonata No. 3 in C minor, Op. 45 **Edvard Grieg (1843-1907)**

Edvard Grieg wrote his *Violin Sonata No. 3 in C minor* for violin and piano in 1886. It belongs to his Opus 45, and has since become the most popular of the three violin sonatas. The third violin sonata is typical of much of Grieg's work in that it can be seen as nationalistic and contains many thematic elements common to Norwegian folk songs.

The first movement, *Allegro molto ed appassionato*, is a fast 6/8. It opens with a bold and heroic main theme in the violin part, punctuated with chords in the piano part. After a cadence point, the more legato second theme leads into a climactic build up to octaves in the violin part supporting the main theme in the piano part, all in C minor. The development begins in the major mode, where a more lyrical and understated secondary theme contrasts with the more agitated opening theme. Exchanges between both parts occur on this theme before a long winded and piano-heavy transitional passage leads to the climax of the movement, showcasing a cadenza like passage in the violin part that builds upon the main theme, leading to the recapitulation. The piece continues much like the first half, with a restatement of the long transition being interrupted by a coda like ending, reiterating the main theme and tonality. The movement ends with loud, forceful C minor chords.

Allegretto espressivo alla Romanza, the second movement, begins with a beautiful, long melodic introduction in the piano part. The melodic introduction is repeated note for note in the violin part, this time with the piano providing a

backdrop of lush chords. This melodic, lyrical section is contrasted directly by a faster section with a staccato theme of quarter notes and sixteenth notes. In the beginning of the section, the piano part takes over, with the violin providing pizzicato interjections. Soon after, the main theme of this section is taken again by the violin. The movement escalates, going higher in the register of the violin, the dynamics getting louder. A reiteration of this section occurs, again with the violin providing pizzicato interjections against the theme, played by the piano part. Yet another ritardando leads to the main melodic theme, and the piece ends with gentle eighth notes ascending, first in the piano part, then to a very high E in the violin part, a quiet end to the movement.

The finale, *Allegro animato*, has the form of ABABa. It's in C minor, in a very fast 4/4 cut time. This movement has a main theme reminiscent of folk music, consisting of staccato quarter notes and driving eighth notes over fast eighth note triplets in the piano part. The opening section (A) of the piece gives way to a very lyrical second (B) section, with a new theme presented in both parts. After this there is a repeat of the two sections with some differences. The biggest difference is that when the lyrical section comes back, it is in a different key than it was previously, although the music itself is the same as before. The climax of this movement occurs near the end of this lyrical section, with the violin melody getting higher in register and more intense. Finally, a ritardando leads directly into an extremely fast coda (a), with octaves and restatements of the main theme. The movement, and the piece as a whole, ends in C major, with several large chords signaling the end of the piece in a heroic, fanfare-like manner.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Trombone Ensemble
Trumpet Ensemble
Historic Brass Ensemble

Monday Afternoon

April 25, 2011

5:00 p.m.

Comstock Recital Hall

PROGRAM

Dennoch bleibe ich stets an dir — Johann Hermann Schein (1586-1630)

The Queens Funeral March — Henry Purcell (1659-1695)

Overture to "Fairy Queen" Symphony — Henry Purcell (1659-1695) Arr. Michel Rondeau

Historic Brass Ensemble

Brad Curtin, Michael Tunnell, cornetto and natural trumpet
Brett Shuster, alto and tenor sackbut
Phil Steinmetz, tenor sackbut
Cory Zilisch, bass sackbut

Marcia – for the Ark — Carl Philipp Emanuel Bach (1714-1788)

Alla Marcia from Four Fanfares — Willson Osborne (1906 – 1979)

Canzon — Samuel Scheidt (1587-1654)

The Four Horsemen — Gus Guentzel (1868-1950)

Fantasia for Seven Trumpets — Eric Ewazen (b. 1954)

University of Louisville Trumpet Ensemble

Seth Burkardt, Brad Curtin, Trevor DeJarnett, Micah Holt, Steven Jessie, Joe Meibers, Katie Raynor, Jake Rychen, Michael Teglasi, Gabe Wartman, Nathan Youthers

Micheal Tunnell, Director

Suite — John Davison (1930 – 1999)

Achieved is the Glorious Work — Joseph Haydn (1732 – 1809)

Interlude — Eric Culver (1906 – 1979)

William Tell Overture — Gioachino Rossini (1792 –1868)

Concerto Grosso — Jan Koetsier (b. 1911 – 2006)

I. Allegro moderato
II. Presto
III. Andante sostenuto
IV. Allegro molto

University of Louisville Trombone Ensemble

Bourne Michael, Brandon Etienne, Cory Zilisch, Hiroshi Fukuoka, Ian Gregory, Irene Andhika, James Clark, Joseph Murrell, Michael Tignor, Patrick Regan, Phillip D Steinmetz, Samuel Stidham, Tim Doyle

Brett Shuster, Director

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Brett Shuster, Director

University Viola Studio Recital

Students of Tim Wu

Monday, April 25th, 2011, 7:00 PM

PROGRAM

Suite No. 1 in G Major, BWV 1007 Gigue	J. S. Bach (1685-1750)
Sydney Fogle, *viola*	
Suite No. 1 in g minor Molto sostenuto	Max Reger (1873-1916)
Timothy Eshing, *viola*	
Fantasy for viola and piano, op. 94	J. N. Hummel (1778-1837)
Lauren Henley, *viola* Jay Coughlon, *piano*	
Suite No. 2 in d minor, BWV 1008 Allemande Courante	Bach
Geoffrey Britton and Elena Dias, *violas*	
"J. C. Bach" Concerto in c minor Adagio (molto espressivo)	Henri Casadesus (1879-1947)
Rachel Miller, *viola* Adrienne Fontenot, *piano*	
"Handel" Concerto in b minor Allegro moderato Andante ma non troppo	Casadesus
Maprang Fakto and Amber Crist, *violas* Adrienne Fontenot and Rene Orth, *piano*	
Viola da Gamba Sonata No. 1 in G Major, BWV 1027 Allegro ma non tanto	Bach
Sydney Fogle, *viola* Gyuli Kambarova, *piano*	
Suite No. 3 in C Major, BWV 1009 Allemande Courante Bourée I and II Gigue	Bach
Amber Crist, Lauren Henley, Maprang Fakto, and Rachel Miller, *violas*	
Sonata No. 1 in c minor, op. 18 Allegro moderato	York Bowen (1884-1961)
Geoffrey Britton, *viola* Adrienne Fontenot, *piano*	
Sonata in a minor, D. 821 "Arpeggione" Adagio	Franz Schubert (1797-1828)
Elena Dias, *viola* Adrienne Fontenot, *piano*	
Suite No. 5 in c minor, BWV 1011 Gavotte I and II	Bach
Timothy Eshing, *viola*	

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

An Evening of Music

performed by students of

Donn Everette Graham

Professor of Voice, 1980-2011

with

Deborah Dierks, *piano*
David George, *piano*

Sunday Evening
May 1, 2011
7:30 p.m.
Margaret Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

from *Tannhäuser, Act II*
Dich, teure Halle — Richard Wagner (1813-1883)

Eleanor McClellan, *soprano*

from *Mignon*
Kennst du das Land — Hugo Wolf (1860-1903)

Marilyn Taylor, *soprano*

from *Don Pasquale, Act I*
Bella siccome un angelo — Gaetano Donizetti (1797-1848)

Gene Gilchrist, *baritone*

from *Eugene Onegin, Act II*
Lenski's Aria — Peter Ilyich Tchaikovsky (1840-1893)

Todd Miller, *tenor*

L'Été — Cécile Chaminade (1857-1944)

Robin Smith, *contralto*

from *La Bohème, Act IV*
O Mimì, tu più non torni — Giacomo Puccini (1858-1924)

Pablo Talamante, *tenor* Christopher Burchett, *baritone*

from *Die Tote Stadt, Act II*
Pierrot's Tanzlied — Erich Korngold (1897-1957)

Christopher Burchett, *baritone*

from *La Wally, Act I*
Ebben? Ne andrò lontana

Alfredo Catalani
(1854-1893)

Lydia Cepeda, *soprano*

What if...

Lee Hoiby
(1926-2011)

Hallie Coppedge Hogan, *mezzo-soprano*

from *Ernani, Act I*
Infelice! E tuo credevi

Giuseppe Verdi
(1813-1901)

Nathan Wilson, *bass-baritone*

from *Les Nuits d'Été*
L'ile inconnue

Hector Berlioz
(1803-1869)

Marilyn Taylor, *soprano*

from *Turandot, Act III*
Nessun dorma

Giacomo Puccini
(1858-1924)

Pablo Talamante, *tenor*

INTERMISSION

from *Lady in the Dark*
The Saga of Jenny

Kurt Weill
(1900-1950)

Rebekah Bortz Hardin, *mezzo-soprano*

Annabel Lee

Richard Faith
(b. 1926)

Todd Miller, *tenor*

from *Faust, Act II*
Avant de quitter ces lieux

Charles Gounod
(1818-1893)

Edward Caruthers, *baritone*

from *Don Giovanni, Act I*
La ci darem la mano

Wolfgang Amadeus Mozart
(1756-1791)

Marilyn Taylor, *soprano* Christopher Burchett, *baritone*

from *Rusalka, Act I*
Song to the Moon

Antonín Dvořak
(1841-1904)

Eleanor McClellan, *soprano*

from *West Side Story, Act I*
Maria

Leonard Bernstein
(1918-1990)

Tim King, *tenor*

from *Candide, Act I*
I am easily assimilated

Leonard Bernstein

Robin Smith, *contralto*

A Horse With Wings

Ricky Ian Gordon
(b. 1956)

Hallie Coppedge Hogan, *mezzo-soprano*

Granada

Agustin Lara
(1897-1970)

Pablo Talamante, *tenor*

Duetto Buffo di Due Gatti

Gioachino Rossini
(1792-1868)

Marilyn Taylor, *soprano* Rebekah Bortz Hardin, *mezzo-soprano*

from *Aspects of Love, Act I*
Love changes everything

Andrew Lloyd Webber
(b. 1948)

Tim King, *tenor* & Company

Texts & Translations

from *Tannhäuser, Act II*
Dich, teure Halle

Richard Wagner
(1813-1883)

Dich, teure Halle, grüß' ich wieder,
froh grüß' ich dich, geliebter Raum!
In dir erwachen seine Lieder
und wecken mich aus düstrem Traum.
Da er aus dir geschieden,
wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir.
Wie jetzt mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und hehr.
Der mich und dich so neu belebet,
nicht länger weilt er ferne mehr,
Sei mir gegrüßt! Sei mir gegrüßt!
Du teure Halle, sei mir gegrüßt!

You, dear hall, I greet again...
I gladly greet you, beloved room!
In you, I still hear his songs
Which waken me from my gloomy dream.
When he departed from you,
How desolate you appeared to me.
The peace fled from me and
Joy moved from you!
And now my chest lifts upward
You seem proud and lofty to me now;
He who has enlivened both you and me
No longer tarries in the distance!
Be greeted by me! Be greeted by me!
You, dear hall, be greeted by me!

from *Mignon*
Kennst du das Land

Hugo Wolf
(1860-1903)

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!
Kennst du ihn wohl?
Dahin! dahin
Geht unser Weg! O Vater, laß uns ziehn!

Knowest thou where the lemon blossom grows,
In foliage dark the orange golden glows,
A gentle breeze blows from the azure sky,
Still stands the myrtle, and the laurel, high?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my beloved, fare.

Knowest the house, its roof on columns fine?
Its hall glows brightly and its chambers shine,
And marble figures stand and gaze at me:
What have they done, oh wretched child, to thee?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my protector, fare.

Knowest the mountain with the misty shrouds?
The mule is seeking passage through the clouds;
In caverns dwells the dragons' ancient brood;
The cliff rocks plunge under the rushing flood!
Dost know it well?
'Tis there! 'Tis there
Leads our path! Oh father, let us fare!

from *Don Pasquale, Act I*
Bella siccome un angelo

Gaetano Donizetti
(1797-1848)

Bella siccome un angelo
In terra pellegrino.
Fresca siccome un giglio
Che s'apre sul mattino.
Occhio che parla e ride,
Sguardo che i cor conquide,
Chioma che vince l'ebano,
Sorriso incantator!

Alma innocente, ingenua,
Che se medesma ignora.
Modestia impareggiabile
Bontá che v'innamora.
Ai miseri pietoso,
Gentil, dolce, amoroso!
Il ciel l'ha fatta nascere
Per far beato un cor!

Beautiful as an angel
On earth as a pilgrim.
Fresh as a lily
That opens upon morning.
Eyes that speak and laugh,
Glances that conquer the heart,
Hair that surpasses ebony,
Enchanting smile!

A soul innocent and ingenuous
That ignores itself.
Modesty incomparable
Goodness that makes one fall in love.
To the poor piteous,
Gentle, sweet, loving!
Heaven made her be born
To make a heart beat!

from *Eugene Onegin, Act II*
Lenski's Aria

Peter Ilyich Tchaikovsky
(1840-1893)

Kudà, kudà, kudà vi udalitis,
vesni moyei zlatiye dni?

Shto dyen griadushki mnye gotovit?
Yevo moi vzor naprasno lovit:
v glubokoi mglye tayitsa on!
Nyet muzhadi; prav sudbi zakon!
Paddu li ya, streloy pronzyonni,
il mimo proletitona, vsyo blago;
bdieniya i sna prikhodit cias opredelyonni!
Blagoslovyen i dyen zabot,
blagoslovyen i tmi prikhod!
Blesnyeot zautra luch dennitsi
i zayigrayet yarki dyen,
a ya, bit mozhet, ya grobnitsi
saidu v tayinstvennuyu syen!
I pamyat yunovo poeta poglatit myedlanneya Lyeta.
Zabudet mir menya ; no ti! Olga...
Skhazi, pridyosh li, dyeva krasoti,
slezu prolit nad rannei urnoi i dumat: on menya lyubil!
On mnye yedinoi posyatil
rassvyet pecialni zhizni burnoi,
akh, Olga, ya tebya lyubil!
Serdyechni drug , zhelanni drug, pridì, pridì!
Zhelanni drug, pridì, ya tvoi suprùg, pridì,pridì!
Ya zhdu tebya, zhelanny drug, ya tvoi suprùg!

Kuda,kuda,kuda vi udalitis,
zlatye dni, zlatye dni moyey vesni?

Where have you gone,
o golden days of my spring?

What does the day coming have in store for me?
It escapes my eyes, it is hidden!
Shall I fall to the deadly arrow, or will it pass by?
All for better, there is a pre-determined time
For life and for sleep
Blessed is a day of simple tasks
And blessed is the day of troubles.
Will the day beam shine in the morning
And the bright day shall reign
And I, well, will I, perhaps, will descend
Into mysterious darkness of my fatal tomb?
And the memory of a strange poet will fall into Abyss
The world shall forget me, but you, you, Olga!
Tell me, will you, the maiden of beauty, come to shed a tear
Over the early urn
And think "he loved me, he devoted to me
The gloomy dawn of a troubled life!"
Ah Olga, I did love you,
To you alone I am devoted
The gloomy dawn of my troubled life
Yes Olga, I did love you!
My wonderful friend, my dear friend,
Come, for I am your husband, etc.

Where have you gone,
o golden days of my spring?

L'Été

Cécile Chaminade
(1857-1944)

L'été
Ah! chantez, chantez,
Folle fauvette,
Gaie alouette,
Joyeux pinson, chantez, aimez!
Parfum des roses,
Fraîches écloses,
Rendez nos bois, nos bois plus embaumés!
Ah! chantez, aimez!

Soleil qui dore
Les sycomores
Remplis d'essains tout bruisants,
Verse la joie,
Que tout se noie
Dans tes rayons resplendissants.
Ah! chantez, aimez ...

Souffle, qui passes
Dans les espaces
Semant l'espoir d'un jour d'été.
Que ton haleine
Donne à la plaine
Plus d'éclat et plus de beauté.
Ah! chantez, chantez!

Dans la prairie
Calme et fleurie,
Entendez-vous ces mots si doux.
L'âme charmée,
L'épouse aimée
Bénit le ciel près de l'époux!
Ah! chantez, aimez, ...

Summer
Ah! Sing, sing,
you lovely warbler,
You merry finch.
You happy finch, sing and love.
Fragrance of the roses,
Fresh-blown roses,
To our woods leave your fragrant scent!
Ah! Sing and love!

Sunlight,
turn the sycamores golden,
Buzzing with bees,
pour out your joy.
Flood all
with your golden rays.
Ah! Sing and love - lively warbler, sing, love!

Merry lark, you happy finch, sing!
Sing sweet breeze through space -
Spreading the hope of summer's day.
Let your breath
caress the plain
With glittering beauty.
Ah! Sing, sing!

Over the meadow
calm and in bloom,
Hear such sweet words.
Enchanted soul -
loving bride.
Blessed be thee and thy groom.
Ah! Sing and love - lively warbler, sing, love!

from *La Bohème, Act IV*
O Mimì, tu più non torni

Giacomo Puccini
(1858-1924)

(O Mimì, tu più non torni.
O giorni belli,
Piccole mani, odorosi capelli,
Collo di neve! Ah! Mimi,
Mia breve gioventù.)
(Io non so come sia
Che il mio pennello lavori
E impasti colori contro voglia mia.
Se pingere mi piace
O cieli o terre
O inverni o primavere,
Egli mi traccia due pupille nere
E una bocca procace,

(O Mimi, you won't return!
O lovely days!
Those tiny hands, those sweet-smelling locks,
that snowy neck! Ah! Mimi!
My short-lived youth.)
(I don't understand how my brush
works and mixes colors
to spite me.
Whether I want to paint
earth or sky,
spring or winter,
the brush outlines two dark eyes
and inviting lips,

E n'esce di Musetta il viso ancor...)
(E tu, cuffietta lieve,
Che sotto il guancial partendo
Ascose, tutta sai
La nostra felicità,
Vien sul mio cor,
Su mio cor morto,
Poichè è morto amor.)
E n'esce di Musetta il viso
Tutto vezzi e tutto frode.
Musetta intanto gode
E il mio cuor vile
La chiama ed aspetta il vil moi cuor.)

and Musetta's face comes out...)
(And you, little pink bonnet,
that she hid under the pillow
as she left, you know
all of our joy.
Come to my heart,
my heart that's dead
with our dead love.)
(Her face comes forward then,
so lovely and so false.
Meanwhile Musetta is happy
and my cowardly heart
calls her, and waits for her.)

from *Die Tote Stadt, Act II*
Pierrot's Tanzlied

Erich Korngold
(1897-1957)

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Im Tanze gewann ich,
verlor ich mein Glück.
Im Tanze am Rhein,
bei Mondenschein,
gestand mirs aus Blau-aug
ein inniger Blick,
Gestand mirs ihr bittend Wort:
o bleib, o geh mir nicht fort,
bewahre der Heimat
still blühendes Glück.

My yearning, my obsession,
they take me back in dreams.
In the dance I once obtained it,
Now I've lost my happiness.
While dancing on the Rhein
in the moonlight,
she confessed to me with a loving
look in her blue eyes,
Confessed to me with her pleading words:
O stay, don't go far away,
preserve the memory of your homeland's
peaceful, flourishing happiness.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Zauber der Ferne
warf in die Seele den Brand,
Zauber des Tanzes lockte,
ward Komödiant.
Folgt ihr, der Wundersüssen,
lernt unter Tränen küssen.
Rausch und Not,
Wahn und Glück:
Ach, das ist Gauklers Geschick.

My yearning, my obsession,
they take me back in dreams.
The magic of things far away
brings a burning to my soul
The magic of the dance lured me,
and I was then Pierrot.
I followed her, my wonderful sweetheart,
and learned from tears to kiss.
Intoxication and misery,
Illusion and happiness:
Ah, this is a clown's destiny.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.

My yearning, my obsession,
they take me back in dreams.

from *La Wally, Act I*
Ebben? Ne andrò lontana

Alfredo Catalani
(1854-1893)

Ebben! Ne andrò lontana
Come va l'eco pia campana,
Là fra la neve bianca;
Là fra le nubi d'ôr;

Ah well then! I shall go far away
Like the echo of the pious church-bell goes away,
There somewhere in the white snow;
There amongst the clouds of gold,

Laddóve la speranza, la speranza
È rimpianto, è rimpianto, è dolor!

O della madre mia casa gioconda
La Wally ne andrà da te, da te!
Lontana assai, e forse a te,
E forse a te, non farà mai più ritorno,
Nè più la rivedrai!
Mai più, mai più!

Ne andrò sola e lontana,
Là, fra la neve bianca, n'andrò,
N'andrò sola e lontana
E fra le nubi d'ôr!

Ebben! Ne andrò lontana
Come va l'eco pia campana,
Là fra la neve bianca;
Là fra le nubi d'ôr;
Laddóve la speranza, la speranza
È rimpianto, è rimpianto, è dolor!

O della madre mia casa gioconda
La Wally ne andrà da te, da te!
Lontana assai, e forse a te,
E forse a te, non farà mai più ritorno,

Nè più la rivedrai!
Mai più, mai più!

Ne andrò sola e lontana,
Come l'eco della pia campana,
Là, fra la neve bianca, n'andrò,
N'andrò sola e lontana
E fra le nubi d'ôr!

There where hope, hope
Is regret, is regret, is sorrow!

O from my mother's cheerful house
La Wally is about to go away from you, from you!
Quite far away, and perhaps to you,
And perhaps to you, will never more return,
Nor ever more see you again!
Never again, never again!

I will go away alone and far,
There, somewhere in the white snow, I shall go,
I will go away alone and far
And amongst the clouds of gold!

Ah well then! I shall go far away
Just like the echo of the pious church-bell goes away,
There somewhere in the white snow;
There amongst the clouds of gold,
There where hope, hope
Is regret, is regret, is sorrow!

O from my mother's cheerful house
La Wally is about to go away from you, from you!
Quite far away, and perhaps to you,
And perhaps to you, will never more return,

Nor ever more see you again!
Never again, never again!

I shall go away alone and far,
Like the echo of the pious church-bell goes away,
There, somewhere in the white snow, I shall go,
I'll go away alone and far
And amongst the clouds of gold!

from *Ernani, Act I*
Infelice! E tuo credevi

Giuseppe Verdi
(1813-1901)

Che mai vegg'io!
Nel penetral piu scuro
Di mia magione, presso a lei che sposa
Due seduttori io scorga?

Entrate, ola miei fidi cavalieri,
Sia ognuno testimon del disonore,
Dell'onta che si reca al suo signore

Infelice!... e tuo credevi
sì bel giglio immacolato!...
Del tuo crine fra le nevi
piomba invece il disonor.
Ah! perché l'etade in seno

What do I see here?
In the most private part of my house,
With the one who was to be my bride,
Two seducers I find.

My faithful courtiers, come see!
Let each of you witness the dishonor,
The shame that has befallen your lord.

Poor fool! You believed
Her to be pure as a lily!
As snowy white falls on your hair,
So falls dishonor upon your head.
Oh why, oh why, at my age

giovin core m'ha serbato!
Mi dovevan gli anni almeno
far di gelo ancora il cor.

Must I retain a youthful heart?
Would that my years could have
Turned my heart to ice.

from *Les Nuits d'Été*
L'ile inconnue

Hector Berlioz
(1803-1869)

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler!

L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin ;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle!
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler!

Est-ce dans la Baltique,
Dans la mer Pacifique,
Dans l'île de Java?
Ou bien est-ce en Norwége,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle,
Où voulez-vous aller?

-- Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours.
-- Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Say, young beauty,
Where do you wish to go?
The sail swells,
The breeze will blow.

The oar is made of ivory,
The flag is of silk,
The helm is of fine gold;
I have for ballast an orange,
For a sail, the wing of an angel,
For a deck boy, a seraph.

Say, young beauty,
Where do you wish to go?
The sail swells,
The breeze will blow.

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it well to Norway,
To gather the flower of the snow,
Or the flower of Angsoka?

Say, young beauty,
Where do you wish to go?

-- Lead me, says the beauty,
To the faithful shore
Where one loves always!
-- This shore, my darling,
We hardly know at all
In the land of Love.

from *Turandot, Act III*
Nessun dorma

Giacomo Puccini
(1858-1924)

Nessun dorma, Nessun dorma!
Tu pure, o Principessa,
nella tua fredda stanza,
guardi le stelle
che tremano d'amore e di speranza.
Ma il mio mistero e chiuso in me,
il nome mio nessun sapra!
No, no, sulla tua bocca lo diro'

No one sleeps! No one sleeps!
You too, O Princess!
in your chaste room
are watching the stars which
tremble with love and hope!
But my secret lies hidden within me,
no one shall discover my name!
Oh no, I will reveal it only on your lips,

quando la luce splendera'!
Ed il mio bacio scioglierà il silenzio
che ti fa mia!

(Il nome suo nessun saprà!
e noi dovrem, ahime, morir!)

Dilegua, o notte!
Tramontate, stelle!
All'alba vincero'!

when daylight shines forth
and my kiss shall break
the silence which makes you mine

(no one shall discover my name!
And we will have to die!)

Depart, oh night!
Fade away, you stars!
At dawn I shall win!

from *Faust, Act II*
Avant de quitter ces lieux

Charles Gounod
(1818-1893)

O sainte médaille,
Qui me vient de ma soeur,
Au jour de la bataille,
Pour écarter la mort,
Reste sur mon coeur.

Avant de quitter ces lieux,
Sol natal de mes aïeux
A toi, Seigneur et Roi des cieux,
Ma soeur je confie .
Daigne de tout danger
Toujours, toujours la proteger,
Cette soeur si chérie
daigne de tout danger la proteger,
Daigne la protéger de tout danger!
Délivré d'une triste pensée
J'irai chercher la gloire,
La gloire au sein des ennemis,
Le prémier,le plus brave,
Au fort de la mèlée,
J'ira____i combattre pour mon pays,
Et si, vers lui, Dieu me rappelle,
Je veillerai sur toi fidèle,
Ô Marguerite!

Avant de quitter ses lieux,
Sol natale de mes aïeux,
A toi, Seigneur et Roi des cieux,
Ma soeur je confie!
Ô Roi des cieux, jette les yeux,
Protège Marguerite, Roi des cieux!

O, holy medal,
Which comes to me from my sister,
On the day of battle,
To guard against death,
Stay on my heart.

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven
My sister I entrust.
Deign from all danger
Always, always to protect her,
This sister, so dear,
Deign from all danger to protect her,
Deign to protect her from all danger!
Delivered from a sad thought,
I will go in search of glory,
Glory in the midst of enemies,
The first, the bravest,
In the heat of the fray,
I will go to do combat for my country,
And if, to him, God calls me back,
I will watch over you loyally,
Oh, Marguerite!

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven,
I entrust my sister!
Oh King of Heaven, look down (on her),
Protect Marguerite, King of Heaven!

from *Don Giovanni, Act I*
La ci darem la mano

Wolfgang Amadeus Mozart
(1756-1791)

Là ci darem la mano,
Là mi dirai di si.
Vedi, non è lontano;
Partiam, ben mio, da qui.
(Vorrei e non vorrei,
Mi trema un poco il cor.
Felice, è ver, sarei,
Ma può burlarmi ancor.)
Vieni, mio bel diletto!
(Mi fa pietà Masetto.)
Io cangierò tua sorte.
Presto... non son più forte.
Andiam!
Andiam!
Andiam, andiam, mio bene.
a ristorar le pene
D'un innocente amor.

There we'll be hand in hand, dear,
There you will say, I do.
Look, it is right at hand, dear;
Let's go from here, me and you.
(I want to, but it's not pure,
My heart is ill at ease.
I would be happy, I'm sure,
But it may all be a tease.)
Come, sweetest love, let's hurry!
(Masetto gives me worry.)
I'll change your life forever.
Soon, dear I don't feel clever.
Let's go!
Let's go!
Let's go, my love, let's go,
To heal the pain and woe
Of love that's innocent.

from *Rusalka, Act I*
Song to the Moon

Antonín Dvořak
(1841-1904)

Mesíku na nebi hlubokem
Svetlo tvé daleko vidí,
Po svete bloudís sirokém,
Divas se v príbytky lidí.

Mesicku, postuj chvili
reckni mi, kde je muj mily
Rekni mu, stribmy mesicku,
me ze jej objima rame,
aby si alespon chvilicku
vzpomenul ve sneni na mne.
Zasvet mu do daleka,
rekni mu, rekni m kdo tu nan ceka!
O mneli duse lidska sni,
at'se tou vzpominkou vzbudi!
Mesicku, nezhasni, nezhasni!

O moon high up in the deep, deep sky,
Your light sees far away regions,
You travel round the wide,
Wide world peering into human dwellings

O, moon, stand still for a moment,
Tell me, ah, tell me where is my lover!
Tell him, please, silvery moon in the sky,
That I am hugging him firmly,
That he should for at least a while
Remember his dreams!
Light up his far away place,
Tell him, ah, tell him who is here waiting!
If he is dreaming about me,
May this remembrance waken him!
O, moon, don't disappear, disappear!

Artist Biographies

CHRISTOPHER BURCHETT

Mr. Burchett's rich baritone voice and impeccable stagecraft have earned him a place on the stages of opera companies throughout the United States including New York City Opera, Santa Fe Opera, Palm Beach Opera, Opera Orchestra of New York, Opera Omaha, Eugene Opera, Indianapolis Opera, Kentucky Opera, Utah Festival Opera, Glimmerglass and Opera Theatre of St. Louis. A champion of new music, Mr. Burchett has been a part of several world premieres, creating the role of Orsen in Edwin Penhorwood's opera *Too Many Sopranos* with Cedar Rapids Opera Theatre, M. Carré-Lamadon in Stephen Hartke's opera *The Greater Good* (available on Naxos records) with Glimmerglass Opera and Justin in Anthony Davis' opera *Wakonda's Dream* with Opera Omaha. He has also participated in the revival of several 21st century works: the oratorio *Restless Mourning* by Anthony Davis, the roles of Buxton and Sherrin in Sir Richard Rodney Bennett's opera *The Mines of Sulphur* and *Soldier Songs*, a solo baritone cantata by up and coming composer David Little.

EDWARD CARUTHERS

Edward Caruthers is a 2001 graduate of the University of Louisville School of Music. Recent performances include Mozart's *Requiem* in Austria, Germany, and the Czech Republic. Other works performed include Faure's *Requiem*, Brahms's *Requiem*, *The Messiah*, and *Five Mystical Songs*. Edward teaches privately in Louisville and is a vocal coach at Youth Performing Arts School.

LYDIA CEPEDA

Lydia Cepeda, soprano, was born in Mexico City. She studied voice under soprano Graciela Suarez. She holds a BA in Voice Performance from Universidad Regiomontana in Monterrey, Mexico. In 2010 she earned a Masters Degree in Vocal Performance at University of Louisville under Donn Everette Graham. In 2007 she was Third Place at Renata Tebaldi International Vocal Competition in Salerno, Italy and received an award contract to sing Santuzza in Mascagni's *Cavalleria Rusticana*.

GENE GILCHRIST

Gene Gilchrist is an avocational singer having studied with Professor Everette since 2002. He is the Associate Vice President for Health Affairs senior management officer for the University of Louisville Health Sciences Center. Gene returned to vocal studies in 2002 after a long layoff. He has been a member of the bass section with the Louisville Chorus since 2002.

REBEKAH BORTZ HARDIN

Rebekah Bortz Hardin, mezzo-soprano, has performed with Kentucky Opera, Palm Beach Opera, the Louisville Orchestra, and the Cincinnati Opera Chorus. In 2010, she was the Guest Soloist at the National Continental Congress of the Daughters of the American Revolution in Washington, D.C. A Louisville native, she is a three time winner of the Kentucky District Metropolitan Opera Competition, and a past winner of the Palm Beach Opera Vocal Competition. She has sung a variety of roles for Kentucky Opera, including two seasons as a Young Artist, chorus member, and most recently as Mamma Lucia in *Cavalleria Rusticana*. Rebekah holds a Bachelor of Music degree from the University of Louisville, where she studied with Donn Everette Graham. Rebekah is proud to call the Louisville Arts community "home base".

HALLIE COPPEDGE HOGAN

Dr. Hallie Coppedge Hogan is an Associate Professor of Music at Elon University in Elon, North Carolina where she is the Coordinator of Vocal Studies, teaches studio voice in the classical and music theatre divisions as well as numerous other courses pertaining to the vocal arts. An active recitalist, Dr. Hogan participated in "The Songs of Franz Schubert," a tour of the entire collection of Schubert's songs accompanied by the world-renowned vocal collaborator, John Wustman. In North Carolina, she continues to offer solo recitals and has also been a featured soloist with the Elon University choral ensembles including a performance of Mozart's *Requiem* and as Dido in a concert version of *Dido and Aeneas* with the Elon University Orchestra. She has also performed internationally in a series of American and French art song recitals. Dr. Hogan received her DMA from the University of Illinois in 2002.

TIM KING

Tim has been studying with Donn Everette since 1990 when Donn told him that he had a nice voice, but it was now time to "open the barn doors"! Since that time, Tim has appeared in over 100 occasions in solo appearances with orchestras including The Louisville Orchestra, Lexington Philharmonic, Columbus Symphony Orchestra, Orchestra Kentucky, Owensboro Symphony Orchestra and the Buffalo Symphony Orchestra. He appeared with the Chattanooga Symphony just four weeks ago in Bob Bernhardt's final Pops concert after 19 years as Music Director for that organization. He feels extremely fortunate that, at the ripe old age of 52, he and Donn are still running his voice through its paces! He also knows that, without Donn's guidance, expertise and advice, he never would have enjoyed the many singing opportunities that have come his way. Thank you, Donn!!

ELEANOR MCCLELLAN

Eleanor McClellan, a native of Florence, Alabama, received a BS in Music Education (K-12) with an emphasis in Choral/Vocal Music from the University of North Alabama in Florence, and a Master of Music in Vocal Performance from the University of Louisville. She has completed course work towards the Doctor of Musical Arts in Vocal Performance at the University of Cincinnati-College Conservatory of Music in Ohio, and has studied at the Institute for Advanced Vocal Study in Paris, France, and the Accademia Internazionale delle Arti in Rome, Italy. Ms. McClellan has taught on the Music Faculties of Bellarmine University in Kentucky; Wilberforce University, Central State University and the University of Dayton in Ohio; Mississippi University for Women and Mississippi State University in Mississippi; and the Accademia Internazionale delle Arti in Rome. She has also taught on the Summer Vocal Faculties of the Kentucky Center's Governor's School for the Arts, and the Blue Lake Fine Arts Camp in Michigan. McClellan has performed on stage (opera and musical theatre) and in recital on three continents. At this time, she is pursuing her own studies and research and working as Music Library Specialist and an Adjunct in the Vocal Studies Department of the University of North Alabama in Florence.

TODD MILLER

Houston-based tenor and conductor Todd Miller has enjoyed wide range of performance experience- in opera, oratorio, musical theater, symphony, choral, and church music. Recent singing engagements have included Mendelssohn's *St. Paul* and Beethoven's *Choral Fantasy* with the Houston Symphony Orchestra (Hans Graf, Charles Hausmann, conductors), and Stravinsky's *Les Noces* with Da Camera Society/Houston Chamber Choir (Reinbert de Leeuw, conductor). In 2008 he made his Carnegie Hall debut with Distinguished Concerts International New York in Mozart's *Vesperae solennes de confessore.* He returned to Weill Hall at Carnegie Hall in 2009 to present a recital of American song, including new art songs by Richard Faith, who was in attendance. Miller has collaborated with several contemporary composers, including Carlisle Floyd, Richard Faith, Robert Nelson, Henry Mollicone, and John Cornelius. He also recently released a "crossover" CD entitled *Bring Him Home* with Steinway jazz artist/ arranger Paul English. Todd Miller holds the Doctor of Musical Arts degree in voice performance and conducting from the University of Houston. He also holds vocal performance degrees from the University of Louisville and the University of Arizona. He is the founding faculty member of the music program and Professor of Music/Chair of Visual and Performing Arts at Lone Star College-Kingwood (formerly Kingwood College), where a new 8.25 million dollar music building will open in August, 2011. He is also Music Director/Principal Conductor of First Presbyterian Church of Kingwood.

ROBIN SMITH

Robin Smith is a native of Louisville, Kentucky and has sung the roles of the Mother in *Les Contes d'Hoffmann* and Giovanna in *Rigoletto* for Indiana University Opera Theatre. Other principal roles include Mrs. Peachum in the *Beggar's Opera,* Maurya in *Riders to the Sea,* the Third Lady in *The Magic Flute,* as well as roles in *Trouble in Tahiti,* and *The Medium* with the University of Louisville Opera Theatre. Her concert appearances include Mozart's *Coronation Mass* and Mahler's *Kindertotenlieder* with the University of Louisville Symphony Orchestra, as well as Haydn's *Mass in Times of War* with the Evansville Philharmonic and Handel's *Messiah* with the Evansville Philharmonic and Owensboro Symphony.

PABLO TALAMANTE

Winner of the WAMMY awards for best folk recording in Washington for the year 2006 (Naxos), from Sonora, Mexico, tenor Pablo Talamante made his operatic debut with Kentucky Opera's production of *Salome* as the Third Jew. Since then he has sung many roles on a variety of stages in both concert and opera throughout the

United States and Mexico, and has been in high demand for Ariel Ramírez's Misa Criolla. He currently serves as the Latin American representative of Hispano-American music to the United States Army Band (Pershing's Own) and Chorus member, as well as one of their soloists. The ensembles perform for many dignitaries and high ranking officials including the President of the United States. His musical education comes from the University of Louisville and the Catholic University of America. He currently studies voice with Korean-baritone In Dal Choi. He is also on the rosters of Carlyn Davis agency, The Washigton Opera and Gala Hispanic Theatre in Washington, DC. Mr. Talamante has been featured in several magazines and newspapers across the U.S. and Mexico. Once mentioned as the "Ricky Ricardo" of our time, "Mexican Pablo Talamante's powerful, operatic voice and Ricky Ricardo good looks have the uncanny ability to transport the audience to the still-famous Tropicana" (*Washington Post*, May 27, 1998 by Zita Arocha). Pablo has appeared in several venues of media including radio, television, movies, opera, theatre and dance and has worked with several world class conductors such as Sir Walter Gibson and opera singers including Placido Domingo.

MARILYN TAYLOR

A native of Louisville, Kentucky, soprano Marilyn Taylor received her Bachelor of Music Education and Master of Music degrees from the University of Louisville, where she was a student of Donn Everette Graham. She trained further at Indiana University in Bloomington with Virginia Zeani, Nicola Rossi-Lemeni, and Giorgio Tozzi, completing the Doctor of Music degree in Voice in 2005. Her minor was in Speech and Hearing Sciences, specifically, "The Care of the Professional Voice." Ms. Taylor was the recipient of an award from the Metropolitan Opera National Council Regional Auditions, a generous career grant from the Kentucky Foundation for Women, and a George London Grant, awarded to singers "demonstrating a full range of singing, acting, and musical talent." Beginning her professional opera career as Artist-in-Residence with the Kentucky Opera, she also sang leading roles with Des Moines Metro Opera, Dayton Opera, Nashville Opera, Lyric Opera Kansas City, Piedmont Opera, and Chattanooga Opera. Concert repertoire has ranged from baroque to the avant-garde both abroad (Bonn Orchestra, the Alba Music Festival, the Flannéries Musicales d'été de Reims, Prague Chamber Orchestra) and at home (the Louisville Orchestra, the National Gallery in Washington; Weill Hall at Carnegie Hall; the Winston-Salem Symphony, Toledo Symphony.) A proponent of contemporary music, she has collaborated with composers William Bolcom, Warren Benson, John Harbison, Robert Ward, Kenneth Frazelle, and others. She is recorded on Koch, Albany, and G. Schirmer labels, and can be seen on DVD portraying the role of Alida in Robert Ward's *Roman Fever.* Her solo CD *Return: Art Songs from Carolina* (Albany) received critical acclaim in several reviews.
In 1992, Dr. Taylor joined the artist faculty of the North Carolina School of the Arts at the urging of Piedmont Opera's founder, Norman Johnson, and serves there as Chair of the Voice Department in the School of Music. In 2009 she was awarded the UNC Board of Governor's Award for Excellence in Teaching. Her students perform with the Metropolitan Opera, the Chicago Lyric Opera, the Spoleto Festival, San Francisco Opera, and other opera companies/symphonies throughout the world.

NATHAN WILSON

Nathan Wilson, bass-baritone, is a 2007 M.M. graduate of the University of Louisville's School of Music. Nathan has taught at Kentucky State University, Bellarmine University and the University of Louisville. Currently, he is singing professionally and teaching at the Louisville Academy of Music. Nathan has appeared with Utah Festival Opera, Kentucky Opera, the Louisville Orchestra, the Orchestra of the Southern Finger Lakes, Musica Toscana, Amici Opera, the Louisville Ballet, the Choral Arts Society, Louisville Chorus, and the Concert Chorale of Nashville. This summer Nathan will make his Opera New Jersey debut as Mr. Kofner in Menotti's *The Consul* as a member of ONJ's Victoria J. Mastrobuono Emerging Artist Program.

Tuesday, May 10th

2011 KMEA State Concert Band Festival

9:30 AM
Nelson County HS Concert Band – Marc Monroe — **Grade IV**

Radetzky March	Johann Strauss/arr. Thygerson
The Gathering of the Ranks of Hebron	David Holsinger

10:00 AM
Jeffersontown High School Symphonic Band - Charles B. Stewart — **Grade III**

Flourish for Wind Band	Ralph Vaughan Williams
Moscow, 1941	Brian Balmages

11:00 AM
Hancock County High School Band - Mark Benningfield — **Grade III**

Funeral March of a Marionette	Charles Gounod
Korean Folk Rhapsody	James Curnow
Clark County Celebration	James Swearingen

11:30 AM
Corbin High School Concert Band - James L. Cornn — **Grade IV**

O Nata Lux	Guy Forbes/arr. Preston Hazzard
The Hexagon	John Fannin

1:00 PM
Oldham County High School Symphonic Band - Brad Rogers — **Grade V**

Psalm for Band	Vincent Persichetti
Jesu, Joy of Man's Desiring	J.S. Bach/arr. Hindsley
Children's March	Percy Grainger/ed. R.M. Rogers

1:30 PM
Franklin County HS Wind Band - Dave Shelton — **Grade IV**

Slavonic Rhapsody	Antonin Dvořák /arr. Curnow
Requiem	Fisher Tull
The Dauntless Battalion	John Philip Sousa

-OVER-

2:00 PM
Bath County High School Symphonic Band - Susannah Taylor — **Grade IV**

Festa!	Elliot A. Del Borgo
Cajun Folk Songs	Frank Ticheli

2:30 PM
Randall K. Cooper Concert Band - Robert W. Elliott — **Grade IV**

Military Escort	Harold Bennett
Yorkshire Ballad	James Barnes
The Gathering of the Ranks at Hebron	David Holsinger

3:00 PM
Franklin County Concert Band - Dave Shelton — **Grade II**

Bunker Hill March	John Edmonson
Fa Una Canzona	Orazio Vecchi/arr. Daehn
Katsista	Michael Grady

3:30 PM
South Laurel High School Concert Band - Mark Sizemore — **Grade IV**

They Led My Lord Away	Adoniram Gordon/arr. F. Alle
Chorale and Shaker Dance	John Zdechlik

4:00 PM
North Laurel High School Concert Band - David McFadden — **Grade IV**

Suncrest	Rick Kirby
Salvation is Created	Pavel Tschesnokoff/arr.Housek
Badge of Courage	John Fannin

5:00 PM
Ballard High School Wind Ensemble - Paul Shepherd — **Grade V**

Vanity Fair	Percy Fletcher/ed. Karrick
Lux Aurumque	Eric Whitacre
Blaze	Steve Rouse

5:30 PM
Hopkins County Central HS Concert Band - John Grace — **Grade III**

Flourish for Wind Band	Ralph Vaughan Williams
Prospect	Pierre La Plante
Three Ayres from Gloucester	Hugh M. Stuart

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Community Music Program
Violin Studio

Students of Franzeli Sharp

Accompanied by Karen Griffin, *piano*

Sunday Afternoon
May 15, 2011
2:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Song of The Wind — Folk Song

Mroogank Kale

Minuet II — J.S. Bach

Ella Cullen

Bourreé — G.F. Handel

Kelly Jackson

Gavotte — Martini

Mihir Kale

Concerto No. 2, 3rd Mvt. — F. Seitz

Rio Cross

Concerto No. 5, 1st Mvt. F. Seitz

Olivia Ford

Gavotte (unaccompanied) J.S. Bach

Chase Koetter

Concerto No. 5, 3rd Mvt. F. Seitz

Emmaly Saliga

Concerto in A Minor 1st Mvt. A. Vivaldi

Steven Miller

Gavotte (unaccompanied) J.S. Bach

Arielle Hawman

Allegro G. F. Handel

Samuel Jackson

Gavotte Rameau

Tessa McShane

Czardas Monti

Pratik Bhade

Karr/Mattingly Duo

Thursday, May 26
Bird Recital Hall
8:00 p.m.



Kathleen Karr is the Principal Flutist of The Louisville Orchestra and teaches flute at the University of Louisville and Bellarmine University. A founding member of the Kentucky Center Chamber Players, she is also a member of the Louisville Bach Society Orchestra and the Grawemeyer Players. She has performed with the Chautauqua Symphony Orchestra (New York), the Orquestra Sinfonica da Mineria (Mexico City), the Evansville Philharmonic and the Owensboro Symphony Orchestra. Kathleen has taught at the Interlochen Arts Academy and has traveled to Israel on numerous occasions to perform recitals and masterclasses. She received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.



Stephen Mattingly has been warmly received by audiences throughout North America and Europe as a soloist and with the Tantalus Quartet. Recent concerts include performances in Weill Recital Hall at Carnegie Hall, Stetson University and the Tennessee State University Guitar Festival. In pursuit of new mediums for guitar in chamber music, Stephen collaborates with his colleagues at the University of Louisville as a member of the Grawemeyer Players, a faculty ensemble focused on contemporary chamber works.

Stephen's recording of Franz Schubert's guitar chamber music was released on ClearNote under the auspices of the Presser Foundation. Performance editions of these works are available through Chanterelle.

Alongside his performance activities, Stephen enjoys a vibrant career directing classical guitar studies and the Community Music Program at the University of Louisville. In addition to his performing and teaching engagements, Stephen is President of the Louisville Guitar Society and Director of the University of Louisville International Guitar Festival and Competition.

PROGRAM

Sonatina for flute and guitar, Op. 205 — Mario Castelnuovo-Tedesco (1895-1968)
- I. Allegretto gracioso
- II. Tempo di Siciliana
- III. Allegro con spirit

Piéce en forme de Habanera — Maurice Ravel (1875-1937)

Entr'acte — Jacques Ibert (1890-1962)

Omaggio a Fellini — Simone Iannarelli (b. 1970)

from *L'histoire du tango* — Astor Piazzolla (1921-1992)
- I. Bordel – 1900
- II. Café – 1930
- III. Nightclub – 1960

Stephen Mattingly uses D'Addario strings.

Stephen Robinson

Friday, May 27
Comstock Concert Hall
8:00 p.m.



Heralded by *The New York Times* for his "effortless virtuosity with intelligence and good taste," by *The Tallahassee Democrat* for his "sweet, pure sound, technique to burn and strong sense of musical and poetic phrasing," and by (Puerto Rico's) *El Nuevo Dia* as a "magnificent North American guitarist, full of virtuosity, magnificent technical precision, and a masterfully delivered diverse range of sound," **Stephen Robinson** tours extensively as a recitalist, chamber musician and orchestral soloist. He has appeared as guest soloist with orchestras including the Cincinnati Symphony and Boston Pops Orchestras, and conducts master classes at leading musical institutions and festivals worldwide.

Robinson's recordings for Clear Note Records, Centaur Records and Lakeside Records have received unanimous critical acclaim. Of his disc *Stephen Robinson*, Munich's *Fonoforum* states, "A guitarist of the first order . . . Robinson fills the melodic lines with a great individual emotion. Technically, the New York guitarist is at the top level: his scales are light and clean, his chords are clear as glass." Robinson's release on Clear Note Records, *Felicidade*, is an eclectic mix of music. *Soundboard's* Richard Long writes, "Stephen is a guitarist who invariably reminds me of why I fell in love with the guitar many years ago; to put it simply, he plays beautiful music, and he plays it beautifully." Clear Note Records released Robinson's newest CD, *Découpage*, a collection of works spanning nearly 3 centuries, combining recent jewels with timeless standards.

A top prize winner in five major international competitions, including the XXIII Concours International de Guitare in Paris and the VI Concurso Internacional de Guitarra in Venezuela, Robinson is an alumnus of the distinguished Affiliate Artists Touring roster and a member of the State of Florida Touring Program.

A native of New York, Stephen Robinson began his guitar studies with Bruce Holzman at Florida State University, and worked closely with Andres Segovia, who called him "a magnificent guitarist, one of the most brilliant guitarists of our times." After pursuing graduate work at the Yale School of Music, Florida State University awarded Robinson the first Doctor of Music Degree in Guitar Performance.

Stephen Robinson is Professor of Music at Stetson University in Florida, where he is the founding director of the Guitar Program (since 1983). His graduates have excelled in the finest graduate programs of Yale University, The Eastman School of Music, The Peabody Conservatory, Florida State University, and The University of Southern California, among others, and many now hold prominent positions in the professional music world.

PROGRAM

Terruño Cielo Abierto	Quique Sinesi (b. 1960)
Asturias Torre Bermeja	Isaac Albéniz (1860-1909)
Koyunbaba, Op. 19 Moderato Mosso Cantabile Presto	Carlo Domeniconi (b. 1947)

INTERMISSION

English Suite Prelude Folk Song Round Dance	John Duarte (1919-2004)
Be My Love	Nicholas Brodzsky (1905 -1958) arr. by Marco Pereira
Pixiam	Marco Pereira (b. 1950)
Songe Capricorn	Roland Dyens (b. 1955)
Felicidade	Antonio Carlos Jobim (1927-1994) arr. by Roland Dyens
Fuoco	Roland Dyens

For information on Stephen Robinson, recordings and upcoming concerts: stephenrobinsonguitar.com

You Wang
Huston/Todd Duo

Friday, May 27
Comstock Concert Hall
4:00 p.m.



You Wang began studying classical guitar at age 13 with world-renowned professor Zhi Chen at Central Conservatory of Music in Beijing, China. From 2004 to 2010, You Wang received full- scholarship to study with Maestro Denis Azabagic in Chicago College of Performing Arts at Roosevelt University. During this time, he also took masterclasses with Oscar Ghiglia, David Russell, Sergio Assad, Raphaella Smits, Lorenzo Micheli, Paul Galbraith, Andrew Zohn and Elena Papandreou.

Since 2000, You Wang has received top prizes in many major competitions including: Louisville International Guitar Competition, Boston International Guitar Competition, ECU Summer Guitar workshop Competition, Columbus Guitar Competition and Symposium, "American Society of Musicians" National Competition for all instruments, Hong Kong 3rd International Guitar Competition and Chinese Young Artist National Competition.



Richard Todd and **John Huston** began performing together in the Summer of 2009 and since then have performed numerous concerts throughout the Southeast U.S. This year they released their debut recording Pura Vida on the Soundset label, and later this year will make their European debut.

Atlanta guitarist John Huston has distinguished himself as one of the most exciting and expressive guitarists of his generation. John won First Prize in the 2001 Aranjuez Strings International Guitar Competition, among numerous others. In addition to solo performances throughout North America, he has performed with the Atlanta Symphony Orchestra, the Atlanta Opera, Bent Frequency, the DeKalb Symphony Orchestra, the Athens Chamber Singers.

Richard Todd is based in Nashville where he teaches at Tennessee State University, and directs the annual Classical Guitar Seminar. A frequent guest at guitar festivals, he is on the faculty this summer at the Festival Mediterraneo della Chitarra in Cervo, Italy. Richard earned a number of awards in his formative years, including First Prize in both the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. He maintains an active performance career, having performed throughout the U.S., Canada, Italy and Slovenia.

PROGRAM

Overture from Suite VII — Georg Fredric Handel (1685-1759)

Variation on theme by Sor — Miguel Llobet (1878-1938)

Caprice Variation (1970) — George Rochberg (1918-2005)
Variation Nos. 1, 2, 3, 36, 28, 5, 19, 46, 16, 39, 13, 35 and Theme (Caprice No. 24 by Paganini)

You Wang, *guitar*

INTERMISSION

Duo Concertant in A minor, Op. 34, No. 3 — Antoine de Lhoyer (1768-1852)
I. Allegro moderato
II. Andante sostenuto
III. Rondo – Allegro

Tríptico — Leo Brouwer (b. 1939)
I. Allegro
II. Interludio
III. Toccata

Houston - Todd Guitar Duo

Denis Azabagic

Saturday, May 28
Comstock Concert Hall
8:00 p.m.



Denis Azabagic (14 November 1972, Bosnia) is one of the most compelling classical guitarists on the international concert circuit today. He performs concerts around the globe, maintaining a balance between his solo recitals, chamber music with "Cavatina Duo" and engagements as soloist with orchestras.

Critics are raving: "And once he started playing his guitar he became ageless. One couldn't imagine where the man, the instrument and the music separated, if at all." - *Los Angeles Valley Star,* USA.

"Azabagic's playing is virtually flawless and his technical facility is a joy to see as well as hear; increasingly I hear him mentioned in the same breath as John Williams, and while such comparisons are invidious, this one is not without merit." - *Soundboard Magazine,* USA.

In 1993, at the age of 20, he became the youngest winner of one of the most prestigious International Guitar Competitions "Jacinto e Inocencio Guerrero", in Madrid, Spain. After listening to Mr. Azabagic, distinguished Spanish composer, Anton Garcia Abril said: "I am sure that with time, he is going to be one of the greatest guitarists of the world. "

Between 1992 and 1999 he won twenty-four prizes in international competitions, of which eleven were first prizes. He has written a book, *On Competitions,* based on his experience during these years and it is published by Mel Bay.

Azabagic has recorded seven CDs for international labels such as Naxos, Cedille, Opera Tres, and Orobroy as well as two DVD's for the Mel Bay Company. His recordings and live performances are highly praised by music critics, for his elegant approach to music and his unique way of communicating and reaching the audiences' hearts.

An active member of the Cavatina Duo, their chamber music repertoire is vast, including many works written expressly for the duo.

Azabagic's love for performing extends to sharing with others the knowledge of music making. He frequently offers masterclasses while on tour and currently teaches at the Roosevelt University in Chicago.

PROGRAM

Six Café pieces — Vojislav Ivanovic
- Tear Prelude
- Funny Valse
- Tango Café (Homage a Astor Piazzolla)
- Nostalgia
- Lullaby (for Srdjan)
- Improvisation and Dance

Variations on a theme of Mozart, Op. 9 — Fernando Sor (1778-1839)

INTERMISSION

Sonata for solo violin, BWV 1001 — Johann Sebastian Bach (1685-1750) (arr. Denis Azabagic)
- Adagio
- Fuga
- Siciliana
- Presto

From the Suite Out of Africa — Alan Thomas
- Call at Sunrise
- Morning Dance
- Evening Dance Master
- Cradle Song

Denis Azabagic uses D'Addario strings.
www.azabagic.com

Matthew Cochran
Adam Zoll Larison

Saturday, May 28
Comstock Concert Hall
4:00 p.m.



Matthew Cochran enjoys a varied career as a singer-guitarist, chamber musician, arranger, and educator. His first solo recording Shenandoah: Songs, Dances, and Fantasies of the Twentieth Century (Clear Note), explores the influence of dance and song in the music of Beaser, Arnold, Rodrigo, and others.

A dedicated teacher, Dr. Cochran is currently faculty at Darton College in Albany GA, where he directs the annual Darton Guitar Workshop, and teaches Guitar, Music Appreciation, and Ear Training. From 2006-2007, Cochran directed an award-winning pre-college program at Palmer Trinity School in Miami, FL. He has held teaching positions at Bainbridge College, and Finger Lakes Community College. From 2007-2009, he was the Convention Manager for the Guitar Foundation of America.

Classical Guitar Magazine has called Cochran's arrangements "exemplary". His quickly growing catalogue has been highlighted by some of today's leading guitar ensembles. In 2011, he will premiere a series of arrangements of bossnova and jazz standards, which feature both his singing and guitar playing.



Adam Zoll Larison began studying guitar in Albuquerque, NM at the Albuquerque Academy under John Truitt and Mickey Jones. After graduation from the Albuquerque Academy in 2003 Adam attended the Eastman School of Music and later, in 2005, was awarded a full scholarship to study under Bruce Holzman at The Florida State University where he graduated Magna Cum Laude in 2008. Upon graduation from Florida State, Adam was awarded a presidential scholarship to study under Sergio Assad at the San Francisco Conservatory of Music where he completed a master of music degree in 2010.

Adam has received top prizes in the 2005 D'Addario International Guitar Competition in Ithaca, New York and the 2006 "Boston Guitarfest" International Guitar Competition and was selected as a semi-finalist in the 2008 Southwest guitar competition. Besides enjoying a busy solo concert schedule with appearances in numerous festivals and universities in the southeast, Adam has an active interest in chamber music and has given performances across the United States and in the United Kingdom with fellow guitarist Andrew Stroud as a member of "Duo 220". Adam currently teaches at Chipola College in Marianna, FL.

PROGRAM

Folksong Arrangements, Vol. 6 — Benjamin Britten (1913-1976)
- I will give my love an apple
- Sailor-boy
- Master Kilby
- The Soldier and the Sailor
- The Shooting of his Dear

from *Sunday In the Park With George* — Stephen Sondheim (b. 1930)
- "Finishing The Hat"

Arr. Cochran

Shenandoah — Robert Beaser (b. 1954)

Ständchen, D. 957 — Franz Schubert (1797-1828)

Arr. Cochran

Matthew Cochran, *guitar & tenor*
Matthew Cochran uses D'Addario strings.

INTERMISSION

Granada — Isaac Albéniz (1860-1909)

Fantasia on themes from *La Traviata* — Francisco Tárrega (1852-1909)

Cataluña — Isaac Albéniz

Canço Del Lladre — Miguel Llobet (1878-1938)
Estudio Capricho
El Mestre
Mazurka

Sevilla — Isaac Albéniz

Adam Zoll Larison, *guitar*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, August 25, 2011
3:00 p.m.
Margaret Comstock Concert Hall

Convocation
Faculty Gala Preview

Pre-convocation Piping by Dr. Anne Marie de Zeeuw

Greetings from Dr. Christopher Doane, Dean of the School of Music

Recital Attendance Information with the new faculty coordinators:
Professors Kathleen and Matthew Karr

Canzon noni toni — Giovanni Gabrieli (c. 1554-1612)

Michael Tunnell & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
Jack Ashworth, *organ*

All The Things You Are — Jerome Kern & Oscar Hammerstein II (1885-1945)(1895-1960)

Michael Tracy, *tenor saxophone*

Fünf Stücke im Volkston, Op. 102, No. 1
"Vanitas vanitatum" — Robert Schumann (1810-1856)

Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

Sonata No. 1 in E Minor for Cello and Piano, Op. 38
Allegretto quasi Menuetto-Trio — Johannes Brahms (1833-1897)

Paul York, *cello*
Dror Biran, *piano*

"Omaggio a Fellini" for Flute and Guitar — Simone Iannarelli (b. 1970)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

I Wonder as I Wander, Songs of John Jacob Niles — Arr. Marc Satterwhite (b. 1954)
I Wonder as I Wander
I Had me a Cat

Double Down
Paul York, *cello*, & Sidney King, *bass*

Sonatina for Flute and Piano — Eldin Burton (1913-1979)
III. Allegro giocoso; quasi fandango

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Capriccio in G Minor, Op. 116, No. 3 — Johannes Brahms (1833-1897)

Dror Biran, *piano*

from *Tre sonetti di petrarca* — Franz Liszt (1811-1886)
Benedetto sia`l giorno

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Translation
Benedetto sia'l giorno - Blessed be the Day (Liszt)
Blessed be the day, the month, the year,
The season, the time, the hour, the moment,
The lovely land and place where I first met
The pair of lovely eyes that have bound me;
And blessed be that first sweet stab
When I was caught by love,
And the bow and arrows that hit me,
And the wounds that pierced me clear to the heart.
Blessed be the words I scattered as I
Called out the name of my Laura,
And the sighs and the tears, and the desire.
And blessed be all the sonnets
Through which her name is renown, and my thoughts
Which are only of her, yes, only of her
So that no one else shares them.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Nineteenth Annual

Faculty Gala Concert

Sponsored by



Friday Evening
August 26, 2011
8:00 p.m.
Margaret Comstock Concert Hall

Pre-Concert Piping by Anne Marie de Zeeuw and Larry Frederiksen

PROGRAM

Greetings from Dr. Christopher Doane, Dean of the School of Music

Canzon noni toni — Giovanni Gabrieli (c. 1554-1612)

Michael Tunnell & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
Jack Ashworth, *organ*

All The Things You Are — Jerome Kern & Oscar Hammerstein II (1885-1945)(1895-1960)

Michael Tracy, *tenor saxophone*

Cantabile in D Major for Violin and Piano — Niccolò Paganini (1782-1840) Ed. Ruggiero Ricci (b. 1918)

Brittany MacWilliams, *violin*
Naomi Oliphant, *piano*

Six Etudes pour Hautbois
1. Hotel des Roches noires à Trouville — Gilles Silvestrini (b. 1961)

Jennifer Potochnic, *oboe*

Fünf Stücke im Volkston, Op. 102, No. 1
"Vanitas vanitatum" — Robert Schumann (1810-1856)

Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

"Omaggio a Fellini" for Flute and Guitar — Simone Iannarelli (b. 1970)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

from *Tre sonetti di petrarca*
Benedetto sia`l giorno

Franz Liszt
(1811-1886)

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Benedetto sia'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l punto
E 'l bel paese e 'l loco, ov'io fui giunto
Da'duo begli occhi che legato m'ànno;
E benedetto il primo dolce affanno
Ch'i' ebbi ad esser con Amor congiunto,
E l'arco e la saette ond' i' fui punto,
E le piaghe, ch'infino al cor mi vanno.
Benedette le voci tante,
ch'io chiamando il nome di Laura ho sparte,
E i sospiri e le lagrime e 'l desio.
E benedette sian tutte le carte
Ov'io fama le acquisto, e il pensier mio,
Ch'è sol di lei, si ch'altra non v'ha parte.

Blessed be the day, the month, the year,
The season, the hour, the very moment,
The beautiful land, the very spot
Where two beautiful eyes enthralled me.
And blessed be the first sweet sorrow
I suffered as love overwhelmed me,
Stinging me with bows and arrows,
And the wounds which pierced my heart.
Blessed be the many voices,
Which echoed out as I called Laura's name,
The sighs, the tears, and the desires;
And blessed be all my writings
In which I have spread her fame, and my thoughts,
Which are only of her and could be of nothing else.

Sonata No. 1 in E Minor for Cello and Piano, Op. 38
Allegretto quasi Menuetto-Trio

Johannes Brahms
(1833-1897)

Paul York, *cello*
Dror Biran, *piano*

INTERMISSION

Greetings from Trish Fleege, President of the Friends of the School of Music

Trinacria

John La Barbera
(b. 1945)

Faculty Jazz Ensemble
Jerry Tolson, *alto saxophone* Michael Tracy, *tenor saxophone*
Ansyn Banks, *trumpet* Jim Connerley, *piano*
Craig Wagner, *guitar* Chris Fitzgerald, *bass*
Jason Tiemann, *drums*

Toccata

Frei Jacinto de Sacremento
(c. mid 1700's)

Jack Ashworth, *harpsichord*

Woodwind Quintet — Elliott Carter
II. Allegro giocoso — (b. 1908)

The Louisville Winds
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Marilyn Nije, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

I Wonder as I Wander, Two Songs of John Jacob Niles — Arr. Marc Satterwhite
I Wonder as I Wander — (b. 1954)
I Had me a Cat

Double Down
Paul York, *cello*, & Sidney King, *bass*

Hommage à M. de Falla — Bela Kovacs
(b. 1937)

Dallas Tidwell, *clarinet*

Sonatina for Flute and Piano — Eldin Burton
III. Allegro giocoso; quasi fandango — (1913-1979)

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Capriccio in G Minor, Op. 116, No. 3 — Johannes Brahms
(1833-1897)

Dror Biran, *piano*

Der Rosenkavalier — Richard Strauss
Act III, Final Trio: *Hab' mir's gelobt* — (1864-1949)

The Marschallin: Edith Davis Tidwell
Sophie: Emily Albrink
Octavian: Audrey Walstrom
David George, *piano*

The Marschallin, quietly to herself, recalls her vow that she would love Octavian so deeply, that, should the time arrive, she even could love his love for another.
Sophie respects, yet fears the Marschallin's strength, and is confused and afraid as she is experiencing love and a strong desire for Octavian.
Octavian, torn between the two, feels an attraction towards Sophie that is stronger than his sensuous memories of the Marschallin.
"In Gottes Namen" is the Marschallin's resigned blessing for the love and union of Octavian and Sophie.

Following the concert, we welcome you to join us for a reception outside on the Bickel Terrace.

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A volunteer, nonprofit organization founded in 1991 to support excellence and student scholarships in the University of Louisville School of Music. The support of the following individuals is gratefully recognized.

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Bruce Heim, *Horn*
Herbert Koerselman, *Trumpet*
Clinton McCanless, *Euphonium/Tuba*
Brett Shuster, *Trombone*
Michael Tunnell, *Trumpet*

Keyboard
Jack Ashworth, *Harpsichord*
Dror Biran, *Piano/Piano Ensemble/Piano Literature*
Karen Griffin, *Class Piano*
Naomi Oliphant, *Piano/Piano Ensemble*
Krista Wallace-Boaz, *Class Piano/Piano Pedagogy*

Strings
Dominic DeStefano, *Viola*
Sidney King, *Double Bass*
Brittany MacWilliams, *Violin*
Stephen Mattingly, *Guitar*
Carol McClure, *Harp*
J. Patrick Rafferty, *Violin*
Paul York, *Cello*

Voice
Emily Albrink, *Soprano*
Deborah Dierks, *Vocal Coach/Diction*
Edith Davis Tidwell, *Soprano*
Audrey Walstrom, *Mezzo-Soprano*
Daniel Weeks, *Tenor*

Woodwinds
Don Gottlieb, *Flute*
Kathleen Karr, *Flute*
Matthew Karr, *Bassoon*
Adam McCord, *Saxophone*
Marilyn Nije, *Clarinet*
Jennifer Potochnic, *Oboe*
Dallas Tidwell, *Clarinet*

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Jack Ashworth, *Early Music Ensemble*
Deborah Dierks, *Opera & Vocal Coach*
Kent Hatteberg, *Director of Choral Activities*
Collegate Chorale/University Chorus/Cardinal Singers
Bomi Lee, *Assistant Director of Choral Activities*
Kimcherie Lloyd, *Director of Orchestral Studies & Opera*
Conducting/Symphony Orchestra/Opera Theatre
Mark Lynn, *Assistant Director of Bands*
Michael Ramach, *Opera Workshop*
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John La Barbera, *Jazz Composition & Arranging*
Jason Tiemann, *Jazz Drum Set*
Jerry Tolson, *Jazz History & Styles*
Michael Tracy, *Jazz Saxophone*
Craig Wagner, *Jazz Guitar*
Tyrone Wheeler, *Jazz Bass*

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Amy Acklin
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Terry Durbin
Doug Elmore
Amy Ensel
Doug Jones
Sidney King
Alexis Paxton
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Music Therapy Division
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Julia Purcell
Darcy Walworth

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Seow-Chin Ong
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Renato Vasconcellos
Christopher White

Music Theory & Composition Division
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Steve Rouse
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Krzysztof Wolek
Daniel Worley

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Lee Luvisi,
piano

Emeritus Faculty Recital

Tuesday Evening
September 6, 2011
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Sonata in F Major, Hob. XVI/23 — Franz Joseph Haydn (1732-1809)
(Moderato)
Adagio
Presto

Fantasy in F-sharp minor, Op. 28 — Felix Mendelssohn (1809-1847)
("Sonate écossaise")
Con moto agitato - Allegro con moto - Presto

Variations on an Original Theme, Op. 21, No. 1 — Johannes Brahms (1833-1897)

INTERMISSION

Nocturne No. 7 in C-sharp minor, Op. 74 — Gabriel Fauré (1845-1924)

Suite bergamasque — Claude Debussy (1862-1916)
Prélude
Menuet
Clair de lune
Passepied

Barcarolle in F-sharp Major, Op. 60 — Frédéric Chopin (1810-1849)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
September 11, 2011
7:30 P.M.

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UNIVERSITY CHORUS

Jubilate Deo (Benedictus sit Deus, KV 117) — Wolfgang Amadeus Mozart (1756 - 1791)
Ruthanne Fulton, *piano*

In Paradisum (Messe de Requiem, Op. 48) — Gabriel Fauré (1845 - 1924)
Austin Echols, *piano*

Walk in the Kingdom — Sally K. Albrecht (b. 1954)

Why We Sing — Greg Gilpin (b. 19??)
Ruthanne Fulton, *piano*
Descant: Chelsey Jackson, Treneese Hughes, *soprano*
Bailey Carter, Patricia M. Edison, *alto*
Joshua Hein, *tenor* Nick Pappe, *bass*

COLLEGIATE CHORALE

Ach, arme Welt (Drei Motetten, Op. 110, No. 2) — Johannes Brahms (1833 - 1897)

Agnus Dei (Adagio for Strings, Op. 11) — Samuel Barber (1910 - 1981)
Sarah Tubbesing, *soprano*

Pilgrims' Hymn (The Three Hermits) — Stephen Paulus (b. 1949)

Nunc Dimittis — Herbert Howells (1892 - 1983)
Anna Rittenhouse, *soprano*

Have ye not known? / Ye shall have a song (The Peaceable Kingdom) — Randall Thompson (1899 – 1984)

CARDINAL SINGERS

Kyrie eleison (Missa Papae Marcelli) — Giovanni Pierluigi da Palestrina (1525/26 - 1594)

Der 2te Psalm: Warum toben die Heiden (Op. 78, No. 1) — Felix Mendelssohn (1809 - 1847)
Sarah Tubbesing, Lydia Cox, *soprano*
Ruthanne Fulton, Carlisle Schoner, *alto*
Josh Hamilton, Geoffrey Wallace, *tenor*
Nicholas D. Gray, Austin Echols, *bass*

Prayer — René Clausen (b. 1953)

We Shall Walk Through the Valley In Peace — African-American Spiritual, arr. Moses Hogan (1957 - 2003)

Presentation of the Third Annual Robert B. Griffith Education Award, conferred by the Music Alumni Council to Sandra Soderberg Dyke (BME 1969) in recognition of an outstanding career in music education

COMBINED CHOIRS, UNIVERSITY SYMPHONY ORCHESTRA STRINGS

Kyrie (Memorial) — René Clausen

Bomi Lee, *piano*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Samantha Lilly
Sarah Tubbesing
Kelly Welding

Soprano II
Jessica Banet
Lydia Cox
Claire Mosley
Emily Nash
Anna Rittenhouse

Tenor I
Ricky Lynn Case II
Josh Hamilton*
Joshua Hein*
Cody Martin

Tenor II
Christopher R. Kent
Nick Peak
Geoffrey Wallace
Andrew Wheaton

Alto I
Lauren Dillman
Ruthanne Fulton*
Kristin Hale
Bomi Lee#
Na-Rae Lee*

Alto II
Katie Allen
Sarah Barker
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Phillip D. Morgan

Bass II
Josh Brooks
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe

**graduate student*
#UofL faculty

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly
Jody McCaffery
Sarah Tubbesing
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Bailey Haskell
Rachel Hobbs
Emily Howes
Amanda Morrison
Emily Nash
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Alto I
Uadani Butto
Lauren Dillman
Ruthanne Fulton*
Na-Rae Lee*
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*

Bass I
Marquese Carter
Caleb Coleman
Bradley Detro
Jon Fejes
Jonathan Gentry
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols
Nick Pappe
David Taustine

University Chorus

Bomi Lee, *director*

Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, *graduate assistants*

Soprano I
Claire Butler
Ruthanne Fulton*
Sarah Ellen Gadwah
Audrey Manis

Soprano II
Nicole Carlson
Kim Hajdalenko
Treneese Hughes
Chelsey Jackson
Danielle Kopp
Na-Rae Lee*
Emily Lobeck
Hannah Parker
Dani Schreiner
Katelyn Thompson

Tenor I
Ben Boelscher
Joshua Hein*
Ethan Schmidt

Tenor II
Josh Hamilton*
Alex Moore
William Summay

Alto I
Bailey Carter
Patricia M. Edison
Amelia Ehmling
Talia Girton
Brittany Glass
Krista Heckmann
Ashley Kruth
Alexandra Lewis
Mollie Stephens

Alto II
Jevontai Dixon
China Huddleston
Kate McCoskey*
Devon Murphy
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Ermir Bejo*
Chris Millett
Shawn "Shoeless Joe" Knabel
Ian Pugh
Paul Stiller

Bass II
Stephen Baker
John Flannigan
Chris Kincaid
Nick Pappe

**graduate student*

University Symphony Orchestra Strings
Kimcherie Lloyd, *director*

Violin I
Rebecca Neely, *concertmistress*
Julianne King
Michael Lambert
Marina Konishi Comfort
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Violin II
Steve Kinnamon, *principal*
Courtney Schisler
Brittney Washam
Courtney Morrison
Catherine Tyree
Hannah Chalk
Leila Trindade
Alexander Moore
Chloe Meinshausen

Viola
Geoffery Britton, *principal*
Timothy Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges, *principal*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Laurel Yoder
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Matthew Boothe, *principal*
Aaron May
Eli Raines
Jordan Wright
Andrew Witten
Catherine Craig
Sydney Simpson
Aaron Shockley
Ben Heckel
Karli Bailey

University of Louisville

University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, September 11, 2011

Texts, Translations, and Notes

Tonight's concert features the three mixed choruses of the School of Music Choral Department in their opening performances of the 2011-2012 academic year. The **University Chorus** is comprised of voice, piano, guitar, composition, jazz, and music therapy majors as well as non-music majors. The conductor of the **University Chorus** is Bomi Lee, who completed her master's degree in choral conducting at the University of Louisville last May, and is in her first year on the University of Louisville faculty as Associate Director of Choral Activities. Assisting Ms. Lee in the University Chorus are graduate choral conducting students Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, Na-Rae Lee, and Kate McCoskey. Ms. Fulton holds her first master's degree from Southern Baptist Theological Seminary. Na-Rae Lee is a graduate of Yonsei University in Seoul, South Korea. Ms. McCoskey is a graduate of Ball State University in Muncie, IN and has taught secondary choral music in the public schools in Indiana. Ms. Schoner, Mr. Hein, and Mr. Hamilton received their undergraduate degrees from the University of Louisville.

The **Collegiate Chorale**, conducted by Dr. Kent Hatteberg, is the premier choral ensemble of the School of Music. The **Chorale** performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. The **Chorale** also performed at the National Choral Conductors Organization (NCCO) National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). They collaborate regularly with the Louisville Orchestra and the Choral Arts Society in the performance of major works with orchestra. They will perform the first part of Handel's *Messiah* and other works with Orchestra Kentucky in Bowling Green in November.

The **Cardinal Singers**, conducted by Dr. Hatteberg, is the School of Music's chamber choir. *Musica Mundi*, an organization that sponsors numerous international choral festivals and competitions, has compiled a World Ranking List of the top 1000 choirs from over 3000 choirs that have competed at such events. After assigning point values to choirs based on diplomas awarded and category placement, *Musica Mundi* has ranked the **Cardinal Singers** third internationally and second in the category of mixed choirs. (www.musica-mundi.com)

The **Cardinal Singers** performed at three competitions in Germany in June 2011. At the Harmonie Festival in Lindenholzhausen they won the "Prize of the Chancellor of the Federal Republic of Germany" for the best choir in all categories in Concert Marquees A and B. They also won a special prize for the outstanding interpretation of a work from the Renaissance period (Victoria's Sanctus from the *Missa de profunctis*). At the 12th International Chamber Choir Competition in Marktoberdorf, they received second prize and also won a special prize: the Gustave Charlier-Anna Maroye-Prize for the best interpretation of a sacred work (Salve Regina by Herbert Howells). At the 9th Internationale Chortagen in Mainhausen they won the top prize for receiving the highest score of any choir among all categories.

The **Cardinal Singers** performed feature concerts at the Taipei (Taiwan) International Choral Festival and at the Beijing (China) International Choral Festival in the summer of 2010. The **Singers** won the Grand Prix in both of their categories at the World Choir Championships in South Korea in July 2009. They performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City and served as the seminar choir for the graduate student national conducting competition. They were featured in the Headliner Concert at the 2008 ACDA Southern Division Convention. In July 2007 the **Singers** toured in Latvia, Lithuania, Sweden, and Estonia, where they performed at the "Voices of the Baltics" Multi-cultural Choral Conference. They won third prize in three categories at the Tolosa (Spain) Choral Contest in November 2006. They performed at the 7th World Symposium on Choral Music in Kyoto, Japan in August 2005. They won first prize and the *Preis des Bundestagspräsidenten der Bundesrepublik Deutschland* for the highest score of all choirs (a perfect 25) at the

Harmonie-Festival in Lindenholzhausen in May 2005, and won a special prize for the outstanding interpretation of a world premiere: *Laudate pueri, Dominum* by Vytautas Miškinis. The **Singers** won second Prize at the International Chamber Choir Competition in Marktoberdorf, Germany in May 2005, and Kent Hatteberg was named winner of the Marie Straecker-Daelen Prize: the conductor's prize for the best interpretation of a contemporary choral work (*Ich bin das Brot des Lebens* by Wolfram Buchenberg). In July 2004 they competed in the International Choir Olympics in Bremen, Germany, where they won first place in the Chamber Choir Category, first in the Spiritual/Gospel Category, and fourth in *Musica Contemporanea*. In 2003 they received two Gold Diplomas in the Third International Johannes Brahms Choral Competition in Wernigerode, Germany, where they placed third in the Chamber Choir category and were category winners in the Spiritual/Gospel category. They were featured at the ACDA Southern Division Convention in Nashville, TN in February 2004 and at the KMEA State Conference in February 2006. They will perform at the National Choral Conductors Organization (NCCO) National Convention in Ft. Collins, CO in November and at the ACDA Southern Division Convention in Winston-Salem, NC in March 2012.

The repertoire presented in this evening's concert has been particularly chosen in recognition of the 10th anniversary of the September 11, 2001 terrorist attacks. Tonight's selections range from pleas of mercy, depictions of worldly despair and nations raging against other nations, to messages of hope, comfort, peace, and conciliation.

Selections by the University Chorus

Jubilate Deo (Benedictus sit Deus, KV 117) — Wolfgang Amadeus Mozart

Mozart composed *Benedictus sit Deus* at the age of twelve for the offertory on Trinity Sunday. It was performed at the Waisenhaus Church in Vienna in 1768. The piece is constructed in the style of an Italian *sinfonia*, with two lively outer choral movements and a middle movement for soprano soloist. *Jubilate Deo* is the last choral movement of the piece, and is accompanied by the violins' bustling figures. Set for four-voice choir, it opens with a strong and grand C major chord, and then all parts share the fanfare-like theme. This piece has an early classical structure, with key changes to the dominant key of G and the relative key of A minor. Mozart uses a rhythmic pattern from the *Hallelujah Chorus* of Handel's *Messiah*. Listeners can hear this homage to Handel near the end of the piece.

Jubilate Deo omnis terra.
Psalmum dicite nomini ejus
date gloriam laudi ejus.

Make a joyful noise unto God, all ye lands.
Sing forth the honor of his name,
make his praise glorious.

In Paradisum (Messe de Requiem, Op. 48) — Gabriel Fauré

Fauré composed his *Requiem in D minor* between 1887 and 1890. In 1887-1888, Fauré called the Requiem *un petit Requiem*, with just five movements (*Introit* and *Kyrie, Sanctus, Pie Jesu, Agnus Dei* and *In Paradisum*), and the premiere of this version was given January 16, 1888. In 1889, Fauré added the *Hostias* movement as an extended Offertory, and *Libera Me*, which he had composed in 1877 as an independent work. This is the version of the Requiem known today.

In paradisum is an antiphon from the traditional Latin liturgy of the Roman Catholic Requiem Mass. It is sung by the choir as the body is being taken out of the church. Fauré's work features an angelic soprano melody supported by the other chorus parts. The tender and gorgeous harmony is captured with a simple yet serene accompaniment of 16th note figures, depicting eternal rest and life in heaven. The University Chorus is singing *In Paradisum* for the victims of 9.11.2001 and their families.

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.

May the angels lead you into paradise;
upon your arrival, may the Martyrs receive you,
and lead you into the holy city of Jerusalem.
May a choir of angels receive you,
and, with poor Lazarus of old,
may you have eternal rest.

Walk in the Kingdom

Sally K. Albrecht

Sally K. Albrecht is presently the Director of School Choral publications for Alfred Publisher. She is a choral conductor, composer, and clinician, especially known for her numerous choral works for youth choir. A native of Cleveland, Ohio, Sally received a B.A. degree from Rollins College with a double major in Music Theater. Also, she earned both an M.A. in Drama and an M.M. in Accompanying from the University of Miami. One of her great honors was the selection of her composition *We are the Children* to open the 1994 MENC "World's Largest Concert," involving more than eight million singers. She has served as the school choral editor at Shawnee Press, and taught in the Music Departments at Oakland University and Jersey City State College. Albrecht has worked with literally thousands of teachers and students through clinics, conventions and workshops in 40 states, Canada, Singapore and Australia.

(note by the composer)

Walk in the Kingdom, for *a cappella* chorus, opens with a hopeful and energetic statement from the basses, who carry the main melody throughout the piece, with the upper parts (soprano, alto and tenor) adding rhythmic vitality. The familiar spiritual *Live-a Humble* is featured in the middle of the piece.

I'm gonna walk, walk, walk in the kingdom, Lord.
If the devil will just get out of my way, I'll be seein' you on that judgment day.
I'm gonna sing, sing, sing in the kingdom, Lord.
When I see the gates are open wide, I'm gonna lay my burdens on the other side.

I'm singin' glory and honor. (Praise King Jesus, Praise the Lord!)
Oh, I've never been to heaven, but I've been told that the streets up there are paved with gold.
When I see that rainbow shinin' through, then I know that I'll be comin' home to you.

I'm gonna shout, shout, shout in the kingdom, Lord.
When I see the stars begin to fall, then I know that I will have it all.

I'm shoutin' glory and honor. (Praise King Jesus, Praise the Lord!)

In the kingdom, walk in the kingdom.
In the kingdom, sing in the kingdom.
In the kingdom, shout in the kingdom. Oh, Lord.
Walk in the kingdom!

Why We Sing

Greg Gilpin

Greg Gilpin received his Bachelor's Degree in Vocal Music Education from Northwest Missouri State University. His first choral works were published while he was a senior at Northwest Missouri State University. He is an ASCAP award-winning choral composer and arranger with hundreds of publications. He has conducted several choral festivals, all-district and all-state choirs and is a member of MENC and ACDA. He is currently Director of Educational Choral Publications for Shawnee Press, Inc.

Why We Sing begins with a simple unison and builds up to a full choir. Near the end, descant lines join with the choir. This music describes the power of music, especially the power of singing. In observance of the 10th anniversary of the events of September 11, 2001, the University Chorus wishes to convey the message that music can soothe and mend our hearts and be the sound of hope, love, and peace.

A sound of hope, a sound of peace, a sound that celebrates and speaks what we believe.
A sound of love, a sound so strong. It's amazing what is given when we share a song.

This is why we sing, why we lift our voice, why we stand as one in harmony.
This is why we sing, why we lift our voice. Take my hand and sing with me.

Soothe a soul, mend a heart, bring together lives that have been torn apart.
Share the joy, find a friend. It's never-ending gift that circles back again.

Music build a bridge, it can tear down a wall.
Music is a language that can speak to one in all!

This is why we sing!

Selections by the Collegiate Chorale

Ach, arme Welt (Drei Motetten, Op. 110, No. 2) — Johannes Brahms

Ach, arme Welt was composed in 1889 as the second of three motets Brahms included in his Opus 110. In contrast to the other motets, which he set for double choir, *Ach, arme Welt* is written for SATB. Composed late in Brahms's career, the motet is in the style of homophonic hymns from the German Protestant tradition. The Lutheran chorale *Es ist genug* is considered the inspiration for the work, as Brahms borrowed heavily from the melody.

The classical sense of structure is a hallmark of Brahms's compositions, in contrast to the experimentation of extended tonality and form by several of his contemporaries. Thus, many admirers championed him as a master of traditional forms and "pure music," as opposed to the "New German" attraction to program music.

The motet's title, roughly translated as *O Cruel World*, is of a personal nature to the composer. The text describes a wretched, sorrowful man, deceived by the false riches of the world, facing death, all the while seeking comfort and salvation in God. Brahms sets the piece in F minor within a simple AAB structure. Verses one and two discuss the negative state of the world, while verse three appeals to a higher power for a sense of peace.

Ach, arme Welt, du trügest mich, *Ja, das bekenn' ich eigentlich,* *Und kann dich doch nicht meiden.*	*Ah, wretched world, you deceive me,* *yes, that I freely admit,* *and yet I cannot avoid you.*
Du falsche Welt, du bist nicht wahr, *dein Schein vergeht, das weiß ich zwar,* *mit Weh und großem Leiden.*	*You false world, you are not true;* *your luster fades, that I certainly know,* *in woe and great sorrow.*
Dein Ehr,' dein Gut, du arme Welt, *im Tod, in rechten Nöten fehlt,* *Dein Schatz ist eitel falsches Geld,* *Dess hilf mir, Herr, zum Frieden.*	*Your glory, your goodness, you wretched world,* *in death and real misery vanish;* *your treasure is nothing but false money.* *Help me, Lord, to find peace.*

Agnus Dei (Adagio for Strings, Op. 11) — Samuel Barber

Barber's *Agnus Dei* is his own transcription of the famous *Adagio for Strings*, originally the second movement of his String Quartet, Op. 11. The quartet was composed in 1936, and in 1938 Barber orchestrated it for Arturo Toscanini. An early reviewer, Olin Downes, described the work as "honest music, by an honest musician." The work became famously known in 1945, when it was broadcast following the announcement that president Franklin Delano Roosevelt had died. Through its continued use as funeral music for famous persons such as John F. Kennedy, Albert Einstein, and Princess Grace of Monaco, the piece took on elegiac connotations. The work has also been used in such well-known motion pictures as *Platoon* and *The Elephant Man*, underscoring scenes of sacrifice, heroism, and tragedy. Although he originally objected slightly to the association of his work with such elegiac contexts, Barber's own choral setting from 1967, with its use of the *Agnus Dei* prayer from the Latin Mass, carries similar connotations of sacrifice, heroism, and longing for peace.

Agnus Dei, qui tollis peccata mundi: *miserere nobis.*	*Lamb of God, who takest away the sins of the world,* *have mercy upon us.*
Agnus Dei, qui tollis peccata mundi:, *miserere nobis.*	*Lamb of God, who takest away the sins of the world,* *have mercy upon us.*
Agnus Dei, qui tollis peccata mundi: *dona nobis pacem.*	*Lamb of God, who takest away the sins of the world,* *grant us peace.*

Pilgrims' Hymn (The Three Hermits) — Stephen Paulus

American composer Stephen Paulus was born in Summit, New Jersey. He studied music at the University of Minnesota, where he received his PhD in composition. He has been composer-in-residence for the orchestras of Atlanta, Minnesota, Tucson, and Annapolis, and at the Santa Fe, Tanglewood, and Aspen music festivals. His output of more than 200 works includes operas, orchestral works, and music for chorus, chamber ensembles, piano,

organ, and voice. He has received numerous commissions in the United States and abroad. He has been named a recipient of both the Guggenheim and NEA Fellowships. He is co-founder and a current Board Vice President of the American Composers Forum, the largest composer service organization in the world. Paulus has served on the ASCAP Board of Directors as the Concert Music Representative since 1990.

Pilgrims' Hymn is the final chorus from the one-act church opera *The Three Hermits*. In the words of librettist Michael Dennis Browne,

> "With the exception of the last two verses in the opera, almost all the words which the pilgrims sing are taken from the Russian Orthodox liturgy. It had always been my intention to close the work with some original hymn words, based on the verses from the sixth chapter of Matthew which form the epigraph to the work. When I heard Stephen's deeply stirring setting of the evening hymn which closes the second scene, I proposed to him that I re-write my provisional words to match the meter of this setting and that the melody might conceivably return at the conclusion of the piece. He was willing to entertain this possibility and so it proved-the melody returns, now in a new key, the "Thee" and the "Thou" have become "You," and in this way we modern pilgrims are linked to those of another time and place, who sing, at the end of the work as at the beginning, a song of homage, praise, and love to God."

The Collegiate Chorale performed this piece in September 2001 in a University of Louisville service dedicated to the events of 9.11.2001.

Even before we call on Your name to ask You, O God.
When we seek for the words to glorify You, You hear our prayer.
Unceasing love, surpassing all we know.
Glory to the Father, and to the Son, and to the Holy Spirit.

Even with darkness sealing us in, we breathe Your name,
And through all the days that follow so fast, we trust in You.
Endless Your Grace beyond all mortal dream.
Both now and forever, and unto ages and ages. Amen.

(Michael Dennis Browne)

Nunc Dimittis **Herbert Howells**

Herbert Howells studied composition with Charles Villiers Stanford and counterpoint with Charles Wood at the Royal College of Music in London. In 1920 he was appointed an instructor in composition, a position he held until he was in his eighties. He succeeded Gustav Holst as music director at St. Paul's Girls' School in 1936, remaining there until 1962, and was also a professor of music at the University of London from 1954 to 1964.

Nunc Dimittis is a setting of the traditional Song of Simeon text found in the Gospel of Luke. The piece begins with a solo soprano line, similar to a priest intoning a prayer. This declaration immediately leads to the initial onset of choir one in G minor. The second choir joins soon after by repeating the first line of text. The piece maintains a feeling of mystery as the music unfolds, a feeling which has much to do with the somewhat ambiguous tonality of the first section. This ambiguity manifests itself as the piece moves through various tonal centers including G minor, D minor, and F major. The harmony becomes quite clear, however, with the dramatic B-flat major chord to portray "A light to lighten the Gentiles" *(Lumen ad revelationem gentium)*. This section is punctuated with an exciting cadence in D major at *gloriam plebis tuae Israel*, allowing for a smooth return to the original key for the *Gloria Patri*.

The second half of the composition is very much a mirror image of the first half of the piece. Choir one introduces the new section of text in the original tonality, G minor. The piece remains securely in G minor for the remainder of the *Gloria Patri* before returning to B flat major for the beginning of the final *Amen* section. Howells employs the same harmonic progression used at the end of the first section of the piece before concluding the piece in G major.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Let thy servant now depart in peace, O Lord,
according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and glory of thy people Israel.

(Luke 2:29-32)

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum.
Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

(Gloria Patri)

Have ye not known?/Ye shall have a song **Randall Thompson**

American choral music icon Randall Thompson studied at Harvard University, became an assistant professor of music and choir director at Wellesley College, and received his doctorate in music from the University of Rochester School of Music. He taught at The Curtis Institute of Music, the University of Virginia, and Harvard University. He composed three symphonies and a few string quartets, but is particularly known for his choral music.

The Peaceable Kingdom, a cycle of eight sacred choruses, remains one of his best known works. Thompson found inspiration for the work in the summer of 1935 upon seeing a painting with this title by Quaker artist and preacher Edward Hicks (1780-1849). Hicks's painting depicts a passage from the biblical prophet Isaiah in which predatory animals, lambs, and children are at peace with each other because the earth is filled with the knowledge of God. Thompson pored over the book of Isaiah extensively as he selected the texts for his own depiction of the destruction of evil and violence, with peace as the joyful reward of the righteous. The promise of a glad song is given in the first chorus and brought to full consummation in the final double choir movement *Ye shall have a song*. Following the dramatic choral recitative of movement seven, Thompson divides the men's and women's choirs which then pass majestic chordal phrases back and forth, layering over each other with increasing strength and breadth.

Have ye not known? Have ye not heard?
Hath it not been told you from the beginning?
Have ye not understood from the foundations of the earth?

(Isaiah 40:21)

Ye shall have a song,
as in the night when a holy solemnity is kept;
and gladness of heart,
as when one goeth with a pipe
to come into the mountain of the Lord.

(Isaiah 30:29)

Selections by the Cardinal Singers

Kyrie eleison (Missa Papae Marcelli) **Giovanni Pierluigi da Palestrina**

The nineteenth ecumenical council of the Roman Catholic Church opened at Trent on December 13, 1545. One of the council's aims was the reformation of perceived corruptions in church music. They concluded that excessive contrapuntal display was confusing and obscuring the text, and decreed that all church music should be composed simply, so that the text could be clearly understood. It has been believed that Palestrina composed his *Missa Papae Marcelli* in response to this edict, to show that contrupuntal techniques could be used effectively for text setting. The work was actually written in 1555 for the papal coronation mass of Pope Marcellus II, an important figure in the church music reforms. The pope died after only three weeks, and the mass was never performed in his presence; however, it has become one of Palestrina's most well known, performed, and studied works. The Kyrie is set for six voices, showcasing a variety of different voice-part combinations throughout, while reserving the use of the full forces for specific climactic portions in the text. The melodic counterpoint is smooth, while the text remains clear and easily understood. The Kyrie is composed in three distinct parts: one for each line of the text.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Der 2[te] Psalm: Warum toben die Heiden (Drei Psalmen, Op. 78, No. 1) — Felix Mendelssohn

Mendelssohn moved to Berlin in late 1843 to become director of sacred music at the Berlin Dom. He composed the three Psalms of Opus 78 to be sung as introits during church services at the cathedral. These monumental works of eight-part *a cappella* writing served as models for subsequent composers such as Brahms and Bruckner.

Psalm 2 *(Warum toben die Heiden)* was composed for the Christmas Day Introit of 1843. Originally composed for double chorus and organ, it was revised by the composer in 1845 as an eight-part *a cappella* work. The Psalm opens in the key of G minor with raging antiphonal choruses on the text "Why do the heathen rage." Alternating trios of soloists follow at Verse 6 *(Yet have I set my king upon my holy hill of Zion)*. The dramatic raging of the two choruses returns at Verse 9 *(Thou shalt break them with a rod of iron)*. The women of the choir then quietly warn kings to "be wise" and judges to "be instructed;" the men urge them to "serve the Lord with fear" and "rejoice with trembling." At Verse 12, the key moves to G major as solo voices emerge, at first eight, then reduced to four *(Kiss the Son, lest he be angry, and ye perish from the way)*, while the chorus ominously warns them not to anger the Lord *(when his wrath is kindled but a little)*. Soloists and choir unite in the comforting conclusion to the Psalm *(Blessed are all they that put their trust in him)*. A magnificent closing Gloria Patri, set for four voice parts, brings the work to its conclusion.

1. Warum toben die Heiden,	*1. Why do the heathen rage,*
und die Leute reden so vergeblich?	*and the people imagine a vain thing?*
2. Die Könige im Lande lehnen sich auf,	*2. The kings of the earth set themselves,*
und die Herrn ratschlagen mit einander	*and the rulers take counsel together,*
wider den Herrn und seinen Gesalbten:	*against the Lord, and against his anointed:*
3. Lasst uns zerreissen ihre Bande,	*3. Let us break their bonds asunder,*
und von uns werfen ihre Seile!	*and cast away their cords from us!*
4. Aber der im Himmel wohnet,	*4. He that sitteth in the heavens*
lachet ihrer, und der Herr spottet ihrer.	*shall laugh: the Lord shall have them in derision.*
5. Er wird einst mit ihnen reden in seinem Zorn,	*5. Then shall he speak unto them in his wrath,*
und mit seinem Grimm wird er sie schrecken.	*and vex them in his sore displeasure.*
6. Aber ich habe meinen König eingesetzt	*6. Yet have I set my king*
auf meinem heiligen Berge Zion.	*upon my holy hill of Zion.*
7. Ich will von einer solchen Weise predigen,	*7. I will declare the decree:*
daß der Herr zu mir gesagt hat:	*the Lord hath said unto me,*
Du bist mein Sohn,	*Thou art my Son;*
heute hab' ich dich gezeuget;	*I have begotten thee this day.*
8. heische von mir, so will ich dir	*8. Ask of me, and I shall give thee*
die Heiden zum Erbe geben,	*the heathen for thine inheritance,*
und der Welt Ende	*and the uttermost parts of the earth*
zum Eigentum.	*for thy possession.*
9. Du sollst sie mit eisernem Scepter zerschlagen,	*9. Thou shalt break them with a rod of iron;*
wie Töpfe sollst du sie zerbrechen.	*thou shalt dash them in pieces like a potter's vessel.*
10. So lasset euch nun weisen, ihr Könige,	*10. Be wise now therefore, O ye kings:*
und lasset euch züchtigen, ihr Richter auf Erden.	*be instructed, ye judges of the earth.*
11. Dienet dem Herrn mit Furcht	*11. Serve the Lord with fear,*
und freuet euch mit Zittern!	*and rejoice with trembling.*
12. Küsset den Sohn, daß er nicht zürne,	*12. Kiss the Son, lest he be angry,*
und ihr umkommet auf dem Wege.	*and ye perish from the way,*
denn sein Zorn wird bald anbrennen,	*when his wrath is kindled but a little.*
Aber wohl allen, die auf ihn trauen.	*Blessed are all they that put their trust in him.*
(Gloria Patri)	
Ehre sei dem Vater und dem Sohne	*Glory be to the Father and to the Son:*
und dem heiligen Geiste.	*and to the Holy Ghost.*
Wie es war von Anfang,	*As it was in the beginning,*
jetzt und immerdar	*is now, and ever shall be:*
und von Ewigkeit zu Ewigkeit. Amen!	*world without end. Amen!*

Prayer

René Clausen

René Clausen has served as director of the Concordia Choir at Concordia College in Moorhead, Minnesota since 1986. He has composed works for high school and church choirs as well as more technically-demanding compositions for college and professional choirs. He has also composed stage works and works for solo voice, film and video, orchestra and wind ensemble. His *Prayer* was commissioned in 2009 by the Yale Alumni Chorus Foundation, Jeffery Douma, director. The text Clausen chose was a favorite prayer of Mother Teresa of Calcutta, and his setting makes for a stunning, while simple, composition. Clausen uses various compositional techniques in order to match the music with the demeanor of the text. The musical interpretation simply aids in conveying the complete message of the prayer without inserting any unnecessary flare. The simplicity of the composition is essential to the beauty of the piece.

Help me spread your fragrance wherever I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may be only a radiance of Yours.
Shine through me and be so in me
that every soul I know will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
Amen. (Mother Teresa of Calcutta)

We Shall Walk Through the Valley in Peace

African-American Spiritual, arr. Moses Hogan

Born in New Orleans, Louisiana on March 13, 1957, Moses George Hogan was a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts and Oberlin Conservatory of Music, he also studied at New York's Juilliard School of Music and Louisiana State University. Mr. Hogan's many accomplishments as a concert pianist include winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale. The Chorale evolved as an outgrowth of the New World ensemble organized by Hogan when he began his exploration of the choral music idiom in 1980. He was an exclusive arranger and composer for Hal Leonard Music Corporation.

In the final years of his life, Mr. Hogan became increasingly in-demand internationally as an arranger, conductor and clinician. He was commissioned to arrange and perform several compositions for a 1995 PBS documentary, *The American Promise*, whose soundtrack was released by Windham Hill records under the title *Voices*. Later, Hogan recorded and conducted several of his arrangements with the famed Mormon Tabernacle Choir on their release *American Heritage of Spirituals*. His discography also includes a recording of spirituals with renowned countertenor Derek Lee Ragin produced by Aira Records as well as MGH Records' *The Battle of Jericho* and *Songs of Reflection*, which features thirty arrangements for mixed chorus. Hogan's contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics. They have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide.

Hogan's setting of the well-known African-American Spiritual *We Shall Walk Through the Valley in Peace* was dedicated to The Calvin College Alumni Choir, Pearl Shangkuan, conductor.

We shall walk through the valley in peace.
For Jesus Himself will be our leader.
We shall walk through the valley in peace.

We will meet our loved ones there.
For Jesus Himself will be our leader.
We shall walk through the valley in peace.

There will be no trials there.
For Jesus Himself will be our leader.
We shall walk through the valley in peace.

Kyrie (Memorial) **René Clausen**

Memorial is a 25-minute composition for mixed chorus, orchestra and baritone solo, based on subject material which reflects the horrific events of September 11, 2001, in New York City. It was the Raymond W. Brock Commission for the American Choral Directors Association National Convention in New York, and was premiered in February, 2003. Though presented as one continuous movement, the composition follows a program that consists of four sub-sections - September Morning, The Attack, Prayers and Petitions. The first two sections reflect the actual chain of events leading up to and including the attacks upon the World Trade Center Towers. The music of destruction, however, is kept to a minimum in favor of musical emphasis upon a possible spiritual response to these events. Healing, cleansing, and hope are the main themes of the work. The Kyrie movement presented this evening incorporates the Latin plea for mercy, with cries of *Adonai* and *Lord, have mercy* depicting those trapped in the World Trade Center towers.

Kyrie eleison, *Lord have mercy,*
Christe eleison, *Christ have mercy,*
Kyrie eleison. *Lord have mercy.*

Lord, have mercy, grant us peace.
O Lord have mercy.

Adonai. *Lord.*
Amen. *Amen.*

(University Chorus notes by Bomi Lee, Collegiate Chorale and Cardinal Singer program notes by Ruthanne Fulton, Joshua Hein, Josh Hamilton, and Kent Hatteberg)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Bruce Heim, *horn*

with

Meme Tunnell, *piano*

Faculty Recital

Monday Evening
September 12, 2011
8:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Divertimento (1953) — Jean Françaix (1912-1997)
- I. Introduction
- II. Aria di cantabile
- III. Canzonetta

Nachtpoëma (1963) — Prosper van Eechaute (1904-1964)

Elegia for Natural Horn (1984) — Hermann Baumann (b. 1934)

Berceuse (1951) — Jean-Michel Damase (b. 1928)

Sonata X (1991) — Carlos Arroyo (b. 1964)
- I. 𝅗𝅥 = 60
- II. ♩ = 50
- III. Palmas. ♪ = 184
- IV. ♪ = 240

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Guest Artist
James Zellers,
flute

Jennifer
Potochnic,
oboe

Dror Biran
piano

Faculty Recital

Wednesday Evening
September 14, 2011
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Six Metamorphoses after Ovid For Oboe Solo Pan	Benjamin Britten Op. 49 (1913-1976)
Trio for Flute, Oboe and Piano II. Andante semplice	Madeleine Dring (1923-1977)
Sonata for Oboe and Piano Op.166 II. ad libitum/Allegretto	Camille Saint-Saens (1835-1921)
Syrinx for Solo Flute (1912)	Claude Debussy (1862-1918)
Density 21.5 for Solo Flute (1936)	Edgard Varese (1883-1965)
Three Romances for Oboe and Piano Op. 94 I. Moderato	Robert Schumann (1810-1856)
Trio sonate in d-moll Andante Vivace Adagio Allegro	Georg Philipp Telemann (1681-1767)

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

J. Patrick Rafferty, *violin*

and

Stephen Mattingly, *guitar*

Faculty Recital

Friday Evening
September 16, 2011
8:00 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Partita for Solo Violin in E Major, BWV 1006 — J.S. Bach (1685-1750)
- Preludio
- Loure
- Gavotte and Rondo
- Minuet 1 - Minuet 2
- Bourree
- Gigue

Time Served — David Lipten (b. 1961)

Five Sketches — Reginald Smith Brindle (1917-2003)
1. Gitano (F. Garcia Lorca)
2. Paesággio Lunare (Salvador Dali)
3. Vele (Cezanne)
4. I Signori Stravinsky, Berg e Webern a Spasso
5. Lachrimae (John Dowland)

INTERMISSION

Fantasy for Guitar, Op. 59 — Fernando Sor (1778-1839)

Suite Populaire Espangnole — Manuel de Falla (1876-1946)
1. El Paño moruno
2. Nana
3. Canción
4. Polo
5. Asturiana
6. Jota

Pièce en Forme de Habanera — Maurice Ravel (1875-1937)

UNIVERSITY OF
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SCHOOL OF MUSIC

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University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *Director*

featuring faculty artist

Sidney King, *Bass*

Sunday Afternoon
September 18, 2011
3:00 p.m.
Comstock Concert Hall

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PROGRAM

Overture to *Così fan tutte*, K. 588 (1790) — Wolfgang Amadeus Mozart (1756-1791)

Concerto for Double Bass, Strings and Harp (1997) — David Anderson (b. 1962)
I. Allegro Moderato
II. Largo
III. Allegro agitato

Sidney King, *bass*

INTERMISSION

Symphony No. 4 in F minor, Op. 36 (1878) — Piotr Ilyich Tchaikovsky (1840-1893)
I. Andante sostenuto - Moderato con anima
II. Andantino in modo di canzona
III. Scherzo; Pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

The **University Symphony Orchestra** is the premiere orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations,* Franck's *Symphony in D Minor,* Beethoven's *Eroica Symphony,* and Shostakovich's *Symphony No. 5.* In addition to its own performance schedule, the USO regularly joins the University of Louisville Dance Academy in performance of "Clara's Dream" from Tchaikovsky's *The Nutcracker Suite* and the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado, The Tender Land, A Beggar's Opera,* and *Le Nozze di Figaro.*

Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre at the University of Louisville School of Music. In addition to orchestra and opera theatre, Ms. Lloyd teaches a graduate seminar in conducting and individual conducting lessons. Ms. Lloyd holds a Bachelor's and Master's degree in piano performance from Eastern Michigan University, and a Master's degree in orchestral/opera conducting from Louisiana State University. In addition to her studies in the United States, Ms. Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Sidney A. King is the instructor of double bass at the University of Louisville School of Music and the Sewanee Summer Music Festival. He has recently retired as the assistant principal bassist of the Louisville Orchestra, having held that position from 1984-2006. As performer, composer, and arranger with the nationally prominent flamenco ensemble Al Sur, Mr. King has appeared on stages, in theaters, and on broadcasts throughout the country. As a member of Al Sur, he has also been featured as soloist with orchestras such as the San Diego Symphony, the Louisville Orchestra, and the Mansfield (OH) Symphony. As an active soloist and chamber musician, Mr. King performs frequently throughout the Midwest in various recital settings, including service for fourteen years as a core member of the Kentucky Center Chamber Players. He has held a position on the board of directors of the International Society of Bassists (2003-2006).

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Second Violin
Steve Kinnamon*
Courtney Schisler
Brittney Washam
Courtney Morrison
Catherine Tyree
Hannah Chalk
Leila Trindade
Alexander Moore
Chloe Meinshausen

Viola
Geoff Britton*
Tim Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Laurel Yoder
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Matthew Boothe*
Aaron May
Eli Raines
Jordan Wright
Andrew Witten
Catherine Craig
Sydney Simpson
Aaron Shockley
Ben Heckel
Karli Bailey

Flute
Sarah Carney*
Michelle Schapmire
Kaila Washington

Piccolo
Sam Williams

Oboe
Teil Buck*
Caitlin Doulenc
Lexi Langella
Connor Karrick

Clarinet
Dylan Lloyd*
Samantha Holman*
Danny Sogar
Robert Acosta

Bassoon
Jackie Royce*
Lauren Roerhig
Calvin McLain

Horn
Nancy Waring*
Matt Williams
Elizabeth Metzger
Tyler Taylor
Ian Wolfe
Ben Taylor

Trumpet
Brad Curtin*
Seth Burkhardt
Trevor DeJarnett
Don Woods
Halston Soder

Trombone
Ian Gregory *
Brandon Etienne
Phil Steinmetz

Bass Trombone
Joseph Murell

Tuba
Craig Potter *
Bryen Warfield

Percussion
Tony Johnson II
Jimmy Weixler
Mandi Roberts
Jecorey Arthur

Piano
Ethan McCullum

Harp
Lydia Falconnier
Roseanna Shafer

† *concert mistress*
* *principal*

Overture to *Così fan tutte* W.A. Mozart (1756-1791)

"*Così fan tutte*, first performed in Vienna on January 26, 1790, was the third and final opera in which Mozart collaborated with librettist Lorenzo da Ponte. Although connoisseurs are loathe to choose among *The Marriage of Figaro, Don Giovanni* and *Così fan tutte* in terms of good, better and best, there is no denying that *Così* does not claim the overwhelming popularity of the other two. Yet, it is a masterpiece of the first order, one of the half dozen or so greatest comic operas in the repertory. Like all of Mozart's mature operas, it is deeply imbued with insight into human character. Its plot is fast-paced, the lines full of witty dialogue, the melodies ravishing.

The story was derived from numerous sources ranging from Ovid and Ariosto to recently-produced opera buffe and contemporary gossip. Two young officers (Guglielmo and Ferrando) make a bet with their cynical old bachelor friend (Don Alfonso) that if they were to leave on an extended trip, their sweethearts (Fiordiligi and Dorabella) would remain faithful to them. The officers depart, then return disguised as Albanians, each making advances on the other's fiancée. The women succumb to temptation and Don Alfonso's prediction is borne out in fact: "Così fan tutte!" (That's the way all women are!), he scoffs. Shortly afterwards, however, all is forgiven and the original couples are happily reunited.

The overture consists of a brief Andante followed by a fleet, high-spirited Presto in sonata form. Twice we hear the music that accompanies Don Alfonso's proclamation "Così fan tutte!": as the bridge leading from the Andante into the Presto, and again near the end of the overture. Mozart aficionados will recognize this line of text as occurring also in an earlier opera, where Don Basilio declares these same words near the end of Act I of *The Marriage of Figaro*."

by Robert Markow
ArtsAlive.ca
NAC Orchestra
Calgary

Concerto for Double Bass, Strings and Harp David Anderson (b. 1962)

Concerto for Double Bass, Strings and Harp, commissioned by the Philadelphia Orchestra's principal Bassist, Hal Robinson, was premiered at the ISB Convention in June of 1997 and performed on the 1997-98 subscription series of the Philadelphia Orchestra season, Wolfgang Sawallisch conducting. *Houston Chronicle* music critic Charles Ward on Anderson's *Concerto for Double Bass, Strings and Harp* wrote:

> "*... thoroughly appealing... his rich scoring of the orchestra and expansive solo melodies came from a composer exuberantly in love with music.*"

Lesley Valdes of the *Philadelphia Enquirer:*

> "*...a melodious work, whose moods cohere... the thoughtful, the nostalgic, the provocative ideas are fertile and cohesive.*"

Thomas May of the *Washington Post*.

> "*... Anderson shows a gift for fashioning readily accessible music from unusual combinations of timbres.*"

David Anderson joined the Louisiana Philharmonic in New Orleans as Principal Bassist in 1996. Prior to that he performed and recorded regularly with the Louisville Orchestra and the Atlanta Symphony Orchestra. Since 1994, he has served as Principal Bassist in the Britt Festival Orchestra in Oregon. He has served as Bass Instructor for the Music School at the University of Louisville and serves on the Board of Directors of the International Society of Bassists (ISB) as bassist/composer. In the fall of 1997 he joined the faculty of the Louisiana State University School of Music as Professional Double Bassist in Residence. He earned a Bachelor of Music degree at the University of Cincinnati College/Conservatory of Music, and studied double bass with Frank Proto, Warren Benfield and Stuart Sankey.

David began his pursuits in composition in 1984, recognizing that the solo repertoire for his instrument was limited. Since then, his published work has expanded to other solo instruments, as well as for chamber orchestras and small ensembles. He has published bass duets and quartets, including a bass quartet that was performed to acclaim at the Chamber Music Festival at Indiana University in 1993. His current work includes a second symphony as well as several commissions.

David Anderson

Symphony No. 4 in F minor, Op. 36 Pyotr Ilyich Tchaikovsky (1840-1893)

"...The Fourth Symphony is dedicated to 'my best friend', Tchaikovsky's supporter, patron and commissioner -

Nadezhda von Meck. She believed in Tchaikovsky's talent and made it financially possible for him to resign from teaching, enabling him to dedicate himself fully to composing. She supported him from the time he was 38 years old to age 49. We all should be forever grateful to Nadezhda von Meck - without her, Tchaikovsky's greatest works might not have been born.

At von Meck's request Tchaikovsky wrote an explanation, something similar to program notes about the symphony, which greatly harmed the reception of the symphony. For generations, music critics argued over his words instead of listening to his music and understanding its scope and impact. There is a monumental, larger-than-life breadth to this symphony. It is similar to an epic, where all essential questions of human existence are brought forth and examined with a life-or-death intensity.

The first movement, *Andante sostenuto - Moderato assai, quasi Andante - Allegro vivo* lasts as long as the remaining three movements together and draws a parallel to Beethoven's Fifth Symphony, forming a musical dialogue between two great symphonists. The fanfare, representing Fate, creates a memorable terrifying opening. The emotional openness and daring intensity of this music are incredible. Music and emotion are inseparable, but only a few have dared to be so vulnerably open in their art. The form of the first movement is not typical - it is a curious blend of a formal structure with the freedom of a tone poem. Tchaikovsky had trouble with structural canons. His thematic material doesn't lend itself naturally to development. He was a great melodist and his melodies are so complete and emotionally full within themselves that the only natural way to develop them is to repeat in different ways. This is why there are so many repeats and sequences in Tchaikovsky's music instead of actual developmental material, as in the Germanic tradition.

The second movement, *Andantino in modo di canzona*, is of a reflective, melancholic nature. Tchaikovsky recreates the feeling of a Russian landscape. The material he uses is original, but inspired by Russian folklore - a technique later adopted by Igor Stravinsky. The writing for solo woodwinds is vocal, almost operatic. Tchaikovsky admired Rossini and was influenced by Rossini's vocal writing. Tchaikovsky's music combines elegance and power with great attention to detail.

The third movement is *Scherzo: Pizzicato ostinato - Allegro*. It resembles a painting, an arabesque, a dance of shadows. In 1877, shortly before the creation of the 4th symphony, Tchaikovsky's first ballet Swan Lake premiered. Imagine the world before Sleeping Beauty or Nutcracker. Tchaikovsky, with his creation of Swan Lake, brought ballet music to an entirely new level. He adored dancers and greatly enjoyed writing for the ballet. Much of his music lends itself naturally to dance. The third movement of the symphony shows an unprecedented 97-note-long pizzicatti passage for the string basses and one of the world's shortest, but most nightmarish, solos of exceptional difficulty for piccolo.

Finale: *Allegro con fuoco* - is full of excitement and intoxication with life - a rush of energy beyond control, suggesting that life is worth living in spite of all the struggle and tragedy. This music takes virtuosity to the edge of what is possible. Tchaikovsky uses a well-known Russian folk-tune, "In the Field Stood a Birch Tree", as one of the themes. He also re-introduces the material of the first movement, although its appearance seems to be a calculated (or miscalculated) dramatic device rather than an organic development.

Tchaikovsky conducted at the opening of Carnegie Hall. Although in his younger years he suffered from terrible stage fright, later in life he enjoyed success as a conductor of his music. Tchaikovsky's symphonies are an important chain in symphonic development. He draws a bridge between Beethoven and Mahler. He dares not to turn away from any emotion, but instead magnifies it to symbolic and epic proportions. His music is so personal that it becomes universal."

from program notes originally written for the National Symphony Orchestra by Lera Auerbach

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FEATURING

SGT Shirley Dirden *Vocals*

SPC Jake Stith *Guitar/Vocals*



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arr. by Myles Collins

Boplicity.....Miles Davis and Gil Evans
arr. by Gill Evans

Splanky.....Neal Hefti
arr. by Sammy Nestico

America the Beautiful.....Traditional
arr. by Matt Gagliardo

Battle Hymn 2001.....Julia Ward Howe
arr. by Eric Richards

Spain.....Chick Corea
arr. by John LaBarbera

The newly revitalized Jazz Guardians are a talented ensemble whose diverse and dynamic sound are a tribute to the celebrated American art form of Jazz. The group is comprised of 14 active duty Army musicians from within The Army Ground Forces Band commanded by Major Treg Ancelet. The Soldiers assigned to the band have passed highly selective auditions and are among the finest musicians in the United States. The music of many legendary pioneers of Jazz including Count Basie, Duke Ellington, Miles Davis and Wes Montgomery forms the core of the Jazz Guardians' repertoire. The "Guardians" also infuse the energy and emotion of Frank Sinatra, Chick Corea, Harry Connick Jr. and the Gordon Goodwin Big Phat Band into their shows. In addition to public performances, the Jazz Guardians conduct master classes and clinics for many of the finest universities and high school music programs around the country.

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Justin Mabrey *Specialist*	Evansville, IN	Lead Trumpet
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UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

with

Donna Loewy, *piano*

Faculty Recital

Thursday Evening
September 22, 2011
8:00 p.m.
Comstock Concert Hall

PROGRAM

To Julia, Op. 8 — Roger Quilter (1877-1953)
- *Prelude*
- The Bracelet
- The Maiden Blush
- To Daisies
- The Night Piece
- Julia's Hair
- *Interlude*
- Cherry Ripe

Paroles à l'absente — André Caplet (1878-1925)
- Ce sable fin et fuyant
- Angoisse
- Préludes

Six songs — Mieczysław Karłowicz (1876-1909)
- Pod jaworem
- Czasem, gdy długo
- Po szerokim
- Pamiętam ciche, jasne, złote dnie
- Zaczarowana królewna
- Najpiękniejsze Piosnki

Homenaje a Lope de Vega, Op. 90 — Joaquin Turina (1882-1949)
- Cuando tan hermosa osmiro
- Si con mis deseos
- Al val de Fuente Ovejuna

Every Night and Every Morn — Jeffrey Wood (b. 1954)

Texts & Translations

To Julia, Op. 8

Roger Quilter
(1877-1953)

The Bracelet
Why I tie about thy wrist, Julia, this my silken twist; For what other reason is't, But to show thee how, in part, Thou my pretty captive art? But thy bondslave is my heart; 'Tis but silk that bindeth thee, Knap the thread and thou art free: But 'tis otherwise with me; I am bound, and fast bound, so That from thee I cannot go; If I could, I would not so.

The Maiden Blush
So look the mornings when the sun Paints them with fresh vermilion: So cherries blush, and Kathern pears, And apricocks in youthful years; So corals look more lovely red, And rubies lately polished: So purest diaper doth shine, Stain'd by the beams of claret wine: As Julia looks when she doth dress Her either cheek with bashfulness.

To Daisies
Shut not so soon; the dull-eyed night Has not as yet begun To make a seizure on the light, Or to seal up the sun. No marigolds yet closed are; No shadows great appear; Nor doth the early shepherds' star Shine like a spangle here. Stay but till my Julia close Her life-begetting eye, And let the whole world then dispose Itself to live or die.

The Night Piece
Her eyes the glow-worm lend thee, The shooting stars attend thee; And the elves also, Whose little eyes glow Like the sparks of fire, befriend thee. No Will-o'-the-Wisp mislight thee, Nor snake or slow-worm bite thee; But on, on thy way, Not making a say, Since ghost there's not to affright thee. Let not the dark thee cumber: What though the moon does slumber? The stars of the night Will lend thee their light Like tapers clear without number. Then, Julia, let me woo thee, Thus, thus to come unto me; And when I shall meet Thy silv'ry feet My soul I'll pour into thee.

Julia's Hair
Dew sat on Julia's hair And spangled too, Like leaves that laden are With trembling dew: Or glittered to my sight, As when the beams Have their reflected light Danc'd by the streams

Cherry ripe
Cherry-ripe, ripe, ripe, I cry, Full and fair ones; come and buy. If [so]1 be you ask me where They do grow, I answer: There, Where my Julia's lips do smile; There's the land, or cherry-isle, Whose plantations fully show All the year where cherries grow.

- *Text by Robert Herrick*

Paroles à l'absente

André Caplet
(1878-1925)

Ce sable fin et fuyant...
J'ai pris du sable entre mes mains
Au bord de la mer qui dans l'ombre murmure
J'ai pris du sable fin comme ta chevelure
Entre mes mains.
L'ombre ce soir avait une douceur humaine
Et la mer que je ne voyais pas
Haletait près de moi comme ton haleine,
Quand je te serre entre mes bras.
Je faisais frissonner entre mes doigts fébriles
Ce sable fin et fuyant.

I take the sand between my hands
By the sea which murmurs in shadow
I take the sand, fine, like your hair
Between my hands.
The evening shade has a humanlike sweetness
And the sea which I can no longer see
Breathes close to me, like your breath,
When I held you in my arms.
My fevered fingers release and let go
This fine and flowing sand.

Le passé pesait sur ma poitrine
Comme un corps défaillant,
Mais la rafalle vint impitoyable.
Trésor miserable et doux d'un peu du sable
Que disperse le vent jaloux.
Et j'ai senti mes mains vides et désolées,
Tandis qu'auprès de moi
La mer pleurait comme ta voix
Le soir inoubliable où tu t'en es allée.

The past weighs heavily upon my breast
Like a fainting corpse,
Yet, the storm rages on, pitiless.
A treasure, wretched and yet soft, is the sand
Which is dispersed by the jealous wind.
And I realize my hands are desolate and empty.
And yet, still close to me
The sea cries out just like your voice
On that unforgettable night when you left.

Angoisse

O pensée affolante, Arrêtetoi!
J'ai peur ce soir auprès du phare qui tournoie
Et décrit la corolle d'une fleur mystique sur un ciel de soie.
J'ai peur de ce silence et de ma solitude
Où tourbillonne le désir de ta tendresse
Et de ton âme claire et nue
Tout mon désir ardent de vivre.
Le phare éblouissant et claire
Vire inexorable sans trève.
Lumière en vouloir de quel rêve
Vers les étoiles ou la mer?

Oh frightful thought, leave me!
I am afraid tonight as the revolving light
Draws a mystic flower in the silky sky
I am afraid of this silence and my solitude
Where rages the intense desire for your tenderness
And for your clear and naked soul.
All my desire burns to be given life.
The beacon is so dazzling and clear.
It is an inexorable gulf without respite.
Light, what is the source of your dream,
Is it the stars or is it the sea?

Préludes

Les livres, tout ce matin, m'ont parlé
De pays trop lointains et d'heures incertaines,
Le parfum du jardin m'est venu conseiller
De délaisser ces formes vainnes,
Et, caressant la feuille blanche,
Où s'exaspère la recherche de mon rêve,
Un rayon de soleil soulève
Une certitude étrange...
C'est un matin, semblable à celuici, très doux,
Je regarde négligemment par la fenêtre...
Tu me souris.. mon Coeur a tremblé tout à coup...
Je ne cherche pas à connaître
La raison de toutes ces choses
Je ne demande pas comment
Il se fait que tu viens par le chemin des roses:
Je descends vers toi, simplement,
Je te prends les deux mains et tu gardes
Longuement tes lèvres sur mes yeux:
Puis, nous entrons dans la maison douce, tous deux,
Et tu pleure soudain, lorsque je te regarde.

All morning, the books have spoken to me
Of remote countries and uncertain times,
The garden's scent comes to counsel me
To leave behind these vain forms,
And caressing the white page
Where I have tried so hard to find my dream
A ray of sunlight points out
A strange certainty...
It was a morning similar to this one, sweet,
Looking carelessly out the window...
You smiled at me... my heart suddenly trembled...
I do not desire to know
The reason for these things
I do not ask why
It was that you came up the rosy path :
I came down to you, simply,
I took your two hands and you kept
For a long time your lips on my eyes :
Then, we entered our sweet house, we alone,
And you cried suddenly as I looked upon you.

- TROIS POÈMES DE G. JEAN-AUBRY (Paroles à l'absente)

Six songs

Mieczysław Karłowicz
(1876-1909)

Pod Jaworem

Czegoz ty dziewczyno pod jaworem stoisz?
Czy cie slonce pali, czy sie wiatru boisz?
Slonce mie nie pali, wiatru sie nie boje;

Why do you stand beneath the sycamore tree, girl?
Is the sun burning you, are you afraid of the wind?
I am not burned, nor am I afraid of the wind;

Nie mam ja chlopczyny, smutne zycie moje

- Folk Poem

I do not have a boyfriend, so sad is my life.

Czasem, gdy długo

Czasem, gdy długo na pół sennie marzę,
cudny kobiecy głos mię skądś dolata,
anielskie śpiewający pieśni,
piękniejsze niżeli wszystkie pieśni świata.
W głos ten się całą zasłuchuję duszą;
serce mi tęsknota wyrywa,,
poszedł bym za nim wszędzie!
Nie wiem czy to miłość, czy śmierć się tak odzywa.

- Text by Kazimierz Tetmajer

Sometimes, when, half-sleeping, I dream deeply,
A woman's magical voice flies to me from afar
Singing angel's songs.
The most beautiful songs in all the world.
I listen to this voice with my entire soul
And longing leaps my heart,
I would follow this voice everywhere.
Yet I know not if it is the voice of love or death.

Po szerokim

Po szerkim, po szerokim morzu
Plynie okret z kotwica urwana
Wiatr go pedzi coraz dalej, dalej,
W przestrzen pusta, chmurna, olowiana,
Po szerokim, po szerokim morzu,
Nie do brzegu ty plyniesz, okrecie,
O podwodna gdzies uderzysz skale
I bez sladu przepadniesz w odmecie.

- Text by Kazimierz Tetmajer

Upon the sea, upon the wide sea,
Floats the anchorless ship
The wind rushes faster and faster,
Into the empty space, dark and gray,
Upon the sea, upon the side sea,
The ship never goes near the coast,
And will strike rocks beneath the surface
Becoming lost in the depths without a trace.

Pamiętam ciche, jasne, złote dnie,

Pamiętam ciche, jasne, złote dnie,
Co mi się dzisiaj cudnym zdają snem,
Bo był otwarty raj także i mnie,
Bo był otwarty w dzieciństwie mem.
I czasem myślę, żem ja tylko spał,
Że całe życie moje było snem,
Zbudzę się, raj ten odnajdę com miał
Com miał w dzieciństwie mem!

- Text by Kazimierz Tetmajer

I remember quiet, bright, golden days,
That today seem to be a miraculous dream,
Because they opened paradise for me,
They were of my childhood.
And sometimes I think that I have only slept,
That my whole life was simply a dream,
And that I will wake up to find the true paradise
That I had in my childhood!

Zaczarowana krolewna

Zaczarowana krolewna w mirtowym lasku drzemie
U stop jej lutnia spiewna zsunela sie na ziemie
Niedokonczona piosneczka usmiechem lsni na twarzy
Drza jeszcze jej usteczka,
O czyms rozkosznym marzy
Marzy o jednym z rycerzy.
Ze idac przez odmety
Do stop jej tu przybierzy
I przeriwe sen zaklety
Lecz rycerz co walczyl dla niej,
Ten mestwo swe przecenial,
Zablakal sie w otchlani
I zwatpil... I skamienial.

- Text by Adam Asnyk

An enchanted princess sleeps in a myrtle forest
Her tuneful lute slid to the ground at her feet
Her face smiles at her unfinished song
Even her lips still tremble,
She dreams a delightful dream
A dream of a gallant knight
Who walks through the misty chaos
And, coming to her feet
He will stop her accursed dream.
But as the knight fights for her,
He overestimates his bravery,
And is lost within the chaos
Full of doubt... He turns into stone.

Najpiekniejszych moich piosnek

Najpiekniejszych moich piosnek
nauczyła mnie dzieweczka,
Mistrzem bowiem były dla mnie
harmonijne jej usteczka.
Te usteczka brzmiały zawsze j
akąs piosnką swieżą, nową,
Każdy uśmiech był melodią, śpiewem było każde słowo. Every smile was a melody, every word sang.
Wszystko o czym serce śnilo,
wszystko o czym nawet nie śni,
Odbijało się w jej oczach
i płynęło w słodkiej pieśni.
Więc mnie zawsze przy jej boku,
wpatrzonego w jej oblicze, Kołysały śpiewne mary,
czarodziejskich brzmień słodycze.
Czegom uchem nie dosłyszał,
czegom wzrokiem nie doczytał,
Tom z usteczek malowanych
sam ustami swymi chwytał.

My most beautiful songs
was taught to me by a girl,
Champions, in fact,
Were her harmonious lips
Those lips always reluctantly
resounded with fresh, new songs,
The heart of everything we dreamed
Even that of which I never dreamed
Was reflected in her eyes
And flowed in a sweet song.
So I was always at her side,
staring at her face, swayed by melodious,
Magical, sweet sounds.
What I did not hear with my ear,
what I could not read with my eyes,
From those lovely red lips
I grabbed with my own mouth.

- *Text by Adam Asnyk*

Homenaje a Lope de Vega, Op. 90

Joaquin Turina
(1882-1949)

Cuando tan hermosa os miro

Cuando tan hermosa os miro De amor suspiro,
Y cuando no os veo, Suspira por mí el deseo.
Cuando mis ojos es ven Van a gozar tanto bien;
Más como por su desdén
De los vuestros me retiro,
De amor suspiro;
Y cuando no os veo, Suspiro por mi deseo.

When I look upon your beauty I sigh with love,
And if I do not look, Desire will sigh for me.
If my eyes turn to yours, They know they'll feast,
But then, comes your cold disdain
And my eyes must make their retreat,
And love makes me sigh again,
And if I do not look, Desire will sigh for me.

Si con mis deseos

Si con mis deseos Los tiempos caminaran,
Al sol aventajaran Los pasos giganteos,
Y mis dulces empleos Celebrará Sevilla,
Sin envidiar celosa Amante venturosa
La regalada y tierna tortolilla,
Que con arrullos roncos
Tálamos hace de los huecos troncos.

If my desire Could make time go faster,
Make the sun journey closer With giant steps,
All my sweet vows Seville would celebrate
With neither jealousy nor envy for the lucky lover,
That sweet young turtledove,
Whose cooing lullaby
Makes every hollow tree a bower.

Al val de Fuente Ovejuna

Al val de Fuente Ovejuna
La niña en cabellos baja,
El caballero la sigue
De la Cruz de Calatrava.
Entre las ramas se esconde,
De vergonzosa y turbada,
Fingiendo que no le ha visto,
Pone delante las ramas.
"¿Para qué te escondes Niña gallarda?
Que mis linces deseos Paredes pasan."

To the Fuente Ovejuna valley
The long-tressed maiden descends;
Following her is a gentleman
From the Cross of Calatrava.
Amidst the boughs she hides,
In shame, and in fear,
Pretending not so see him,
She pulls branches in front of her.
"Why are you hiding, My brave little girl?
My desires will find a way Through any wall."

Acercóse el caballero,
Y ella, confusa y turbada,
Hacer quiso celosías
De las intrincadas ramas,
Mas como quien tiene amor
Los mares y las montañas
Atraviesa fácilimente,
La dice tales palabras.
"¿Para qué te escondes Niña gallarda?
Que mis linces deseos Paredes pasan."

- Text by Lope de Vega

The man approaches her,
And shaken, confused,
She tries to weave a lattice
From the entangled branches,
But since for those who love
Seas and mountains
Are traversed easily,
He says these words to her,
"Why are you hiding, My brave little girl?
My desires will find a way Through any wall."

Every Night and Every Morn

Jeffrey Wood
(b. 1954)

I. Argument

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.

II. Speaking Wrath

A robin redbreast in a cage
Puts all heaven in a rage.
A dog starv'd at his master's gate
Predicts the ruin of the state.

A horse misused upon the road
Calls to heaven for human blood.
Each outcry of the hunted hare
A fibre from the brain does tear.

The caterpillar on the leaf
Repeats to thee thy mother's grief.
Kill not the moth nor butterfly,
For the last judgment draweth nigh.

Every wolf's and lion's howl
Raises from hell a human soul.
The owl that calls upon the night
Speaks the unbeliever's fright.

The beggar's rags, fluttering in air,
Does to rags the heavens tear.
The soldier, arm'd with sword and gun,
Palsied strikes the summer's sun.

He who mocks the infant's faith
Shall be mock'd in age and death.
The lamb misus'd breeds public strife,
And yet forgives the butcher's knife.

To see a world in a grain of sand,
And a heaven in a wild flower,

III. The World in a Grain of Sand
It is right it should be so;
Man was made for joy and woe;
And when this we rightly know,
Thro' the world we safely go.

Joy and woe are woven fine,
A clothing for the soul divine.
Under every grief and pine
Runs a joy with silken twine.

The babe is more than swaddling bands;
Throughout all these Human Lands
Tools were made and born were hands,
Every farmer understands.

Every tear from every eye
Becomes a babe in eternity;
The bleat, the bark, bellow, and roar,
Are waves that beat on heaven's shore.
Hold infinity in the palm of your hand,
And eternity in an hour.

IV. Eternity's Sunrise
Every night and every morn
Some to misery are born,
Every morn and every night
Some are born to sweet delight.
Some are born to sweet delight,
Some are born to endless night.
We are led to believe a lie
When we see not thro' the eye,
Which was born in a night to perish in a night,
When the soul slept in beams of light.
God appears, and God is light,
To those poor souls who dwell in night;
But does a human form display
To those who dwell in realms of day.

V. Epilogue
To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.

- from Auguries of Innocence by William Blake

UofL School of Music
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A Celebration of the Performing Arts

Hosted by the

UNIVERSITY OF LOUISVILLE®

Featuring the

University Department of Theatre Arts and African American Theatre Program

University Cardinal Singers
University Collegiate Chorale
University Jazz Combo
University Symphony Orchestra
University Wind Ensemble

Sunday Evening
September 25, 2011
7:30 P.M.
Comstock Concert Hall

A Celebration of the Performing Arts

University Wind Ensemble

Chester Overture (1957) — William Schuman (1910-1992)

from *Symphony No. 1* (2001) — Frank Ticheli (b. 1958)
Profanation

Frederick Speck, *director*

Greetings from Dr. Christopher Doane, Dean of the School of Music

African American Theatre Program

Kentucky's Unsung Heroes

Jody-Ann Henry as Mary Lewis,
a young Louisvillian who gave a presentation to the Union Army
Obadiah Ewing-Roush as William Wells Brown and Lexingtonian,
the first African American to have a play published
Gary Brice as Moneta Sleet, the first African American to win a Pulitzer Prize
for his photo of Coretta Scott King at her husband's funeral

University Clarinet Quartet

from *Four for Four* (2006) — Jorge Montilla (b. 1970)
Son

Dylan Lloyd, Samantha Holman, Robert Acosta & Alex Ravitz

University Cardinal Singers

Prayer — René Clausen (b. 1953)

O lux beata Trinitas — Ko Matsushita (b. 1962)

Kent Hatteberg, *director*

Intermission

University Symphony Orchestra

Overture to *Cosí fan tutte*, K. 588 (1790) — Wolfgang Amadeus Mozart (1756-1791)

Kimcherie Lloyd, *director*

University Jazz Combo

There Will Never be Another You — Harry Warren (1893-1981)

Jelly Roll — Charles Mingus (1922-1979)

Joseph Thieman, *trumpet* Tom Coovert, *guitar*
Marie Knueven, *bass* Israel Cuenca, *drums*

University Department of Theatre Arts

The wooing scene from *Richard III* — William Shakespeare

Will Salmons as King Richard
Cara McHugh as Lady Anne

University Collegiate Chorale

Nunc Dimittis — Herbert Howells (1892-1983)

Anna Rittenhouse, *soprano*

Have ye not known? / Ye shall have a song (The Peaceable Kingdom) — Randall Thompson (1899-1984)

Kent Hatteberg, *director*

Combined University Choirs & Symphony Orchestra Strings

Kyrie (Memorial) — René Clausen

Bomi Lee, *piano*
Kent Hatteberg, *director*

University Symphony Orchestra

Symphony No. 4 in F minor, Op. 36 (1878)
IV. Finale: Allegro con fuoco — Piotr Ilyich Tchaikovsky (1840-1893)

Kimcherie Lloyd, *director*

University Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
Haley DeWitt
Samantha Lilly
Sarah Tubbesing
Kelly Welding

Soprano II
Jessica Banet
Lydia Cox
Claire Mosley
Emily Nash
Anna Rittenhouse

Alto I
Lauren Dillman
Ruthanne Fulton•
Kristin Hale
Bomi Lee †
Na-Rae Lee•

Alto II
Katie Allen
Sarah Barker
Carlisle Schoner•
Amber Whittaker

Tenor I
Ricky Lynn Case II
Josh Hamilton•
Joshua Hein•
Cody Martin

Tenor II
Christopher R. Kent
Nick Peak
Geoffrey Wallace
Andrew Wheaton

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Phillip D. Morgan

Bass II
Josh Brooks
Aaron Coomer
Tyler Dippold
Austin Echols
Nick Pappe

University Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly
Jody McCaffery
Sarah Tubbesing
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Bailey Haskell
Rachel Hobbs
Emily Howes
Amanda Morrison
Emily Nash
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Alto I
Uadani Butto
Lauren Dillman
Ruthanne Fulton•
Na-Rae Lee•
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Kate McCoskey•
Elayne Parrish
Grace Robertson
Carlisle Schoner•

Tenor I
Ricky Lynn Case II
Joshua Hein•
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton•
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Bass I
Marquese Carter
Caleb Coleman
Bradley Detro
Jon Fejes
Jonathan Gentry
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols
Nick Pappe
David Taustine

• *graduate student*
† *UofL faculty*

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Second Violin
Steve Kinnamon*
Courtney Schisler
Brittney Washam
Courtney Morrison
Catherine Tyree
Hannah Chalk
Leila Trindade
Alexander Moore
Chloe Meinshausen

Viola
Geoff Britton*
Tim Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Laurel Yoder
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Matthew Boothe*
Aaron May
Eli Raines
Jordan Wright
Andrew Witten
Catherine Craig
Sydney Simpson
Aaron Shockley
Ben Heckel
Karli Bailey

Flute
Sarah Carney*
Michelle Schapmire
Kaila Washington

Piccolo
Sam Williams

Oboe
Teil Buck*
Caitlin Doulenc
Lexi Langella
Connor Karrick

Clarinet
Dylan Lloyd*
Samantha Holman*
Danny Sogar
Robert Acosta

Bassoon
Jackie Royce*
Lauren Roerhig
Calvin McLain

Horn
Nancy Waring*
Matt Williams
Elizabeth Metzger
Tyler Taylor
Ian Wolfe
Ben Taylor

Trumpet
Brad Curtin*
Seth Burkhardt
Trevor DeJarnett
Don Woods
Halston Soder

Trombone
Ian Gregory*
Brandon Etienne
Phil Steinmetz

Bass Trombone
Joseph Murell

Tuba
Craig Potter*
Bryen Warfield

Percussion
Tony Johnson
Jimmy Weixler
Mandi Roberts
Jecorey Arthur

Piano
Ethan McCullum

Harp
Lydia Falconnier
Roseanna Shafer

† *concert mistress*
* *principal*

University Wind Ensemble

Frederick Speck, *Director*

Flutes
Sarah Carney +picc
Sam Williams +picc
Michelle Schapmire +picc
Kaila Washington +picc
Lauren Cannady

Oboes
Teil Buck
Caitlin Dolenc
Alexandria Langella

Clarinets
Samantha Holman
Danny Sogar
Alex Ravitz +bass
Megan Ball
Michael Burkhead
Katie Teremi
Ellen Trammel
Heather Shelton
Emily Danielson
Jennifer Brown

Bassoons
Jackie Royce
Lauren Roerig
Calvin McLain

Alto Saxophones
Ryan Olexa +soprano
Ashley Miller

Tenor Saxophone
David Cecil

Baritone Saxophone
Josh Warren

Horns
Nancy Waring
Matt Williams
Elizabeth Metzger
Jennifer Pope
Mason Gatch
Emma Keller
Jake Campbell

Trumpets
Seth Burkhardt
Clinton Linkmeyer
Halston Soder
Trevor DeJarnett
Brad Curtain

Trombones
Brandon Etienne
Phil Steinmetz
Tim Doyle

Bass Trombone
Joe Murrell

Euphoniums
Chris Dye
James Clark

Tubas
Craig Potter
Brandon Neal

Percussion
Tony Johnson
Jimmy Weixler
Mandi Roberts
Jecorey Arthur
Sam Rouster
Spencer Zembrodt

Harp
Lydia Falconnier

Piano
Hiroshi Fukuoka

Double Bass
Sam Zaccone

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

University Wind Ensemble

Frederick Speck, *director*

Guest Soloist

Daniel Weeks, *tenor*

Sunday Afternoon
September 25, 2011
3:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Wind Ensemble

Frederick Speck, *director*

Chester Overture (1956)

William Schuman
(1910 - 1992)

Symphony No. 1 (2001)

Frank Ticheli
(b. 1958)

I. Of Youth
II. Of Wisdom
III. Profanation
IV. Prayer

Daniel Weeks, *tenor*

Five Ives Songs (2011)

Charles Ives
(1874 - 1954)
Set for Wind Band by Frederick Speck

I. He Is There! (1917)
II. Tom Sails Away (1917)
III. The Greatest Man (1921)
IV. The Things Our Fathers Loved (1917)
V. The Circus Band (1894)

Daniel Weeks, *tenor*

University Wind Ensemble

Frederick Speck, *director*

Piccolo

Sarah Carney	Louisville
Michelle Schapmire	Vine Grove
Kaila Washington	Louisville
Sam Williams	Alvaton

Flutes

Sarah Carney *	Louisville
Sam Williams	Alvaton
Michelle Schapmire	Vine Grove
Kaila Washington	Louisville
Lauren Cannady	Crestwood

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Danny Sogar	Florence
Alex Ravitz	Ft. Myers, FL
Megan Ball	Harlan
Michael Burkhead	Louisville
Katie Teremi	Ft. Mitchell
Ellen Trammel	Lexington
Heather Shelton	Crittenden
Emily Danielson	Paducah
Jennifer Brown	Indianapolis, IN

Bass Clarinet

Alex Ravitz	Ft. Myers, FL

Bassoons

Jacklyn Royce *	Louisville
Lauren Roerig	Clinton, NJ
Calvin McLain	Taylor Mill

Alto Saxophones

Ryan Olexa *	Lombard, IL
Ashley Miller	Columbus, IN

Tenor Saxophone

David Cecil	Richmond

Baritone Saxophone

Josh Warren	Louisville

Horns

Nancy Waring *†	Cheraw, SC
Matt Williams †	Union
Elizabeth Metzger	Henderson
Jennifer Pope †	Bowling Green
Mason Gatch	Milford, OH
Emma Keller	Sheldon, VT
Jake Campbell	Greer, SC

Trumpets

Seth Burkhardt *	Ft. Mitchell
Clinton Linkmeyer	Laconia, IN
Halston Soder	Madisonville
Trevor DeJarnett	Paducah
Brad Curtin †	Mt. Sinai, NY

Trombones

Brandon Etienne *	Owensboro
Phil Steinmetz †	Lexington
Tim Doyle †	Muskegon, MI

Bass Trombone

Joseph Murrell	Radcliff

Euphoniums

Chris Dye *	LaGrange
James Clark	Smithfield

Tubas

Craig Potter *†	Raleigh, NC
Brandon Neal	Louisville

Percussion

Tony Johnson *	Louisville
Jimmy Weixler	Vine Grove
Mandi Roberts	Clarksville, IN
Jecorey Arthur	Louisville
Sam Rouster	Ft. Mitchell
Spencer Zembrodt	Florence

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

Violoncello

Felix Borges †	Recife, Brazil

Double Bass

Sam Zaccone	Canton, MI

* principal
† graduate student

PROGRAM NOTES

Chester Overture — William Schuman

Chester Overture has tremendous historical significance to the University of Louisville Bands, as it was one of the works that came forth from the commissioning projects of Pi Kappa Omicron at the University of Louisville. Completed in 1956, the work was premiered by the University of Louisville Symphonic Band on January 10, 1957 with Director of Bands, Ernest Lyon, conducting. In the Courier-Journal review that followed, music editor William Mootz wrote:

"The piece is based on 'Chester,' a hymn and marching song of the American Revolution, by William Billings...The original song is battered by nervous rhythms and pungent harmonies that are immediately identifiable as the work of William Schuman...the composer overlays his overture with a strange, haunting lyricism that is altogether captivating. It is an exuberant piece, and should find its admirers among band conductors throughout the country."

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master's Assistant. This book became known as "Billings' Best" following as it did his first book called "The New England Psalm Singer," published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod, And Slav'ry clank her galling chains,
We fear them not, we trust in God, New England's God forever reigns.
The Foe comes on with haughty Stride; Our troops advance with martial noise,
Their Vet'rans flee before our Youth, And Gen'rals yield to beardless Boys.
What grateful Off'ring shall we bring? What shall we render to the Lord?
Loud Hallelujahs let us Sing, And praise his name on ev'ry Chord.

program notes - William Schuman

Symphony No. 1 — Frank Ticheli

Symphony No. 1 was begun in the fall of 2000 in Pasadena, California, and completed the following summer at the MacDowell Colony in Peterborough, New Hampshire. Its four movements represent a journey of the soul from innocence, to introspection, to darkness, and finally to enlightenment. Before writing a note of music, I began jotting down a list of the kinds of sounds I wanted to evoke in the symphony. These jottings eventually evolved into a poem. Moving from themes of hope, to peace, to crisis, and finally to reconciliation, the poem's four main stanzas correspond directly to the symphony's four movements.

The first movement, "Of Youth," expresses vivid aural images of a spring morning - bell sounds, trumpet fanfares, bright harmonies, and clear textures illuminate the movement and give it a youthful energy. Themes come and go quickly, suggesting a short attention span and a childlike impatience. The second movement, "Of Wisdom," despite its strong melodic and harmonic connections to the first, is in many ways its alter ego. Bright fanfares give way to greater lyricism. Childlike optimism yields to introspection. After a series of vast modulations and an orchestral swell, a lengthy period of calm follows. A repeated major chord hangs high, becoming an immovable block that is quietly implacable of the pleadings of the solo bassoon. Vague recollections of the first movement appear like fleeting dreams. The third movement, "Profanation," represents a crisis of faith. The key of D minor is used as a symbol of darkness. This association also pays tribute to Mozart, who used the key only on rare occasions as a symbol of pessimism and struggle (e.g., the appearance of the stone guest in *Don Giovanni*, in the unfinished *Requiem Mass*). The main theme wedges upward and back again, as though dodging some menacing force. A contrasting middle section provides an uneasy moment of respite before surrendering to the return of the *scherzo* and its racing heartbeat. The poem sung in the final movement, "Prayer," summarizes the dramatic flow of the entire symphony. The accompanying music searches in vain for resolution, wandering from one tonal area to another (D,C,F,A,B) before finally resigning itself in the poignant key of B minor. After a period of darkness and vulnerability, the music ultimately yields to the themes of transcendence as the singer discovers an inner light.

I want to hear the sounds of hope-
of big church bells and distant horns,
Sounds that wash away the wars
and arouse the human heart.
A sure harmony gliding over a sea of stillness.

I want to play the sounds of peace -
of sighing winds and rustling leaves,
Sounds that silence troubled thoughts
and calm the spirit's raging storms.
A song of serenity from high atop an ancient hill.

But my harp is stilled by voices -
Children, hungry, crying out.
Their dreams, windswept,
My house of wisdom, a web of sorrow.

I only know that I am longing...

And then...I catch a glimpse -
an ancient tree...an open gaze,
Some eternal euphony
that dances upon the light.
And for one fleeting moment, I know...
I am the sound of hope,
the instrument of peace,
the song within the Song.

Though largely dismissed in the cultured musical circles of his day, history has made amends by recognizing the brilliant contributions of composer Charles Ives. This five-song collection bursts with sentiments of Americana that typified the early twentieth century. Scored for solo high voice, with a small wind band of eleven, plus cello, double bass, piano, harp and three percussion, the songs reveal a kaleidoscope of the joy, emotion, patriotism and poetic imagination that is Ives.

He is There!

Fifteen years ago today a little Yankee, little Yankee boy
Marched beside his grand-daddy in the Decoration Day parade.
The village band would play those old war tunes, and the G.A.R. would shout,
"Hip Hip Hooray!" in the same old way, as it sounded on the old camp ground.

That boy has sailed o'er the ocean (Hooray!), He is there, he is there, he is there.
He's fighting for the right, but when it comes to might,
He is there, he is there, he is there.
As the Allies beat up all the warlords!
He'll be there, he'll be there, and then the world will shout
The Battle cry of Freedom, tenting on a new campground.

Fifteen years ago today a little Yankee, with a German name
Heard the tale of "forty eight" why his grand-daddy joined Uncle Sam.
His fathers fought the medieval stuff and he will fight it now,
"Hip Hip Hooray!" this is the day, when he'll finish up that aged job.

That boy has sailed o'er the ocean (Hooray!), He is there, he is there, he is there.
He's fighting for the right, but when it comes to might,
He is there, he is there, he is there.
As the Allies beat up all the warlords!
He'll be there, he'll be there, and then the world will shout
The Battle cry of Freedom, tenting on a new campground.

There's a time in ev'ry life, when it's do or die, and our Yankee boy
Does his bit that we may live, in a world where all may have a "say."
He's conscious always of his country's aim which is Liberty for all,
"Hip Hip Hooray!" is all he'll say, as he marches forth to Flanders front.

That boy has sailed o'er the ocean (Hooray!), He is there, he is there, he is there.
He's fighting for the right, but when it comes to might,
He is there, he is there, he is there.
As the Allies beat up all the warlords!
He'll be there, he'll be there, and then the world will shout
The Battle cry of Freedom, tenting on a new campground.

Tenting tonight, tenting on a new campground,
For it's rally round the Flag boys it's rally once again,

Tom Sails Away

Scenes for my childhood are with me,
I'm in the lot behind our house up on the hill.
A spring day's sun is setting.
Mother with Tom in her arms is coming toward the garden;
the lettuce rows are showing green.

Thinner grows the smoke o'er the town,
Stronger comes the breeze from the ridge,
'Tis after six, the whistles have blown.
The milk train's gone down the valley.
Daddy is coming up the hill from the mill,
We run down the lane to meet him.

But today! Today Tom sailed away for,
For over there, over there, over there!

Scenes from my childhood are floating before my eyes.

The Greatest Man

My teacher said us boys should write about some great man,
So I thought last night 'n then I got to thinkin' 'bout heroes
And men that had done great things, 'n then I got to thinkin' 'bout my pa;
He ain't a hero 'r anything but pshaw!

Say! He can ride the wildest hoss 'n find minners near the moss down by the creek;
'n he can swim and fish, we ketched five new lights, me 'n him!

Dad's some hunter too, Oh my! Miss Molly Cotton tail sure does fly
When he tromps through the fields 'n brush! (Dad won't kill a lark 'r thrush.)

Once when I was sick 'n though his hands were rough he rubbed the pain right out.
"That's the stuff!" he said when I winked back the tears.
He never cried but once 'n that was when my mother died.

There's lots o' great men George Washington 'n Lee,
But Dad's got 'em all beat holler,
Seems to me! - Ann Collins

The Things Our Fathers Loved (and the greatest of these was Liberty)

I think there must be a place in the soul all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner, Aunt Sarah humming Gospels;
Summer evenings,

The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue.
Now! Hear the songs! I know not what are the words,
But they sing in my soul of the things our Fathers loved.

The Circus Band

All summer long, we boys dreamed 'bout big circus joys!
Down Main Street, comes the band,
Oh! Ain't it a grand and glorious noise!
Horses prancing, Knights advancing;
Helmets gleaming, Pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.
Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.
Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.

Daniel Weeks, Tenor

Daniel Weeks maintains an active performing schedule including opera, oratorio, and recitals while being a valued member of the applied voice faculty of the University of Louisville. In April 2009, he and pianist Naomi Oliphant released their CD Women of Firsts through Centaur Records. This recording features Art Songs by Lili Boulanger (France), Vítezslava Kaprálová (Czech Republic), Grazyna Bacewicz (Poland), and Amy Beach (United States). As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Indianapolis Symphony, the Columbus Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Xalapa Symphony (Mexico), and the National Youth Orchestra of Caracas, Venezuela. On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the US in Mozart's Così fan tutte, in San Francisco Opera's Western Opera Theater. A passionate advocate for Art Song and recitals, Mr. Weeks teaches the Vocal Literature seminars at the University of Louisville (in addition to teaching voice), and is a highly-valued member of the music school faculty, drawing from his considerable experience in the field of performance and research. In February 2000, Mr. Weeks gave his New York Recital Debut with the Marilyn Horne Foundation and for three years, sang recitals for the foundation across the country. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. Future projects include a CD dedicated to the Art Songs of Franz Liszt, and guest recitals and master classes at colleges and universities across the country. He resides in LaGrange, KY, with his wife and sons.

University Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2011 KMEA In-Service Conferences, the 1998, 2002 and 2012 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference, and at the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel tchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that "Cheetah has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly. A concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Upcoming Band Area Events

Thursday, October 6th - 8:00 p.m.
University Symphonic Band - Amy Acklin, *director*
Chamber Winds Louisville - Frederick Speck, *director*
Comstock Concert Hall

Wednesday, November 9 - 8:00 p.m.
New Music Festival Concert
New Music Ensemble & Wind Ensemble - Frederick Speck, *director*
Paul York, *cello soloist*
Comstock Concert Hall

Sunday, November 20 - 7:30 p.m.
University Wind Ensemble - Frederick Speck, *director*
University Symphonic Band - Amy I. Acklin, *director*
Comstock Concert Hall

Monday, December 5 - 8:00 p.m.
Chamber Winds Louisville/Louisville Concert Band - Frederick Speck, *director*
Comstock Concert Hall

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Jazz Combos

International Combo
Directed by Chris Fitzgerald

Sonny Stitt Combo
Directed by Tyrone Wheeler

Paul Desmond Combo
Directed by Ansyn Banks

Monday Evening
September 26, 2011
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Montreaux — Hermeto Pascal

Caravan — Juan Tizol, arr. De Simini

International Combo

Samir Kambarov, *alto sax* Javier Perez, *guitar*
Pablo Souza, *bass* Will Fisher, *drums*
Chris Fitzgerald, *director*

Song For My Father — Horace Silver

Summertime — George Gershwin

Sonny Stitt Combo

John Driver & Dylan Jones, *alto saxes*
Craig Lambert, *piano*
Tim Blunk, *guitar* Kate Tyree, *bass*
Israel Cuenca & Gabe Jones, *drums*
Tyrone Wheeler, *director*

Isfahan — Billy Strayhorn

Witch Hunt — Wayne Shorter

Paul Desmond Combo

Ashley Miller & Graeme Gardiner, *alto saxes*
Joseph Thieman, *trumpet* Kendall Carter, *piano*
Michael Vettraino, *guitar* Marie Knueven, *bass*
Lorenco Vasconcellos, *drums*
Ansyn Banks, *director*

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Carolyn Huebl, *violin*

with

Mark Wait, *piano*

Guest Artist Recital

Tuesday Evening
September 27, 2011
8:00 p.m.
Comstock Concert Hall

PROGRAM

Sonata in D Major, Op. 94bis — Sergei Prokofiev (1891-1953)
- Moderato
- Scherzo: Presto
- Andante
- Allegro con brio

4 Pieces from *Much Ado About Nothing*, Op. 11 — Erich Wolfgang Korngold (1897-1957)
- The Maiden in the Bridal Chamber
- Dogberry and Verges: March of the Watch
- Scene in the Garden
- Masquerade: Hornpipe

INTERMISSION

Tre Pezzi, Op. 14e — György Kurtág (b. 1926)
- Desolate and sorrowful
- Vivo
- Very softly, extremely slowly

Sonata in D minor, Op. 121 — Robert Schumann (1810-1856)
- Ziemlich langsam – Lebhaft
- Sehr lebhaft
- Leise, einfach
- Bewegt

BIOGRAPHIES

Violinist **Carolyn Huebl** is sought after as a soloist, chamber musician, and teacher. She is currently Associate Professor of Violin at the Blair School of Music at Vanderbilt University. Critics have called her playing "unfailingly sensitive", "utterly fearless", and "pristine".

Since her appearance as soloist with the Detroit Symphony at the age of seventeen, Carolyn has soloed with orchestras and given recitals throughout the United States, as well as in Argentina and Canada. She is an enthusiastic and convincing interpreter of contemporary music, and has commissioned several new works. A recording of the complete sonatas for violin and piano by Alfred Schnittke, with pianist Mark Wait, was released in June 2011 on the Naxos label. Their recording of the major works for violin and piano by Igor Stravinsky will be released in the spring of 2012.

Prior to her appointment at Vanderbilt, Carolyn was Assistant Principal Second Violin with the Pittsburgh Symphony, with whom she toured Europe, Japan, and the United States. Carolyn often serves as Concertmaster of the IRIS Orchestra under the direction on Michael Stern.

In 2002, she founded The Blakemore Trio with pianist Amy Dorfman and cellist Felix Wang. The trio has been featured on chamber series throughout the country, and made their New York debut at Merkin Hall in March 2010. The program featured a premiere performance of *Gates of Silence*, a new work for the group by Susan Botti. The Blakemore Trio's debut recording of works by Beethoven and Ravel is slated for a 2011 release.

In addition to the Blair School, Carolyn has also been on the faculty of Carnegie Mellon University, the Rocky Mountain Summer Conservatory, the National Music Camp at Interlochen, and the Killington Music Festival, and has presented master classes at leading schools of music across the country. During the summer, Carolyn serves on the violin faculty of the Brevard Music Center. She is also in demand as a clinician for Suzuki institutes across the country. Her students have been prize-winners and finalists in national competitions, including the MTNA, ASTA, and Hilton Head competitions. Graduates of her studio hold orchestral and teaching positions throughout the United States and South America.

She received her DMA from the University of Michigan as a student of Paul Kantor and earned her Bachelor and Masters of Music from the Cleveland Institute of Music with Donald Weilerstein.

Mark Wait has been Dean and Professor of Music at the Blair School of Music at Vanderbilt University since 1993. Prior to that, he was on the faculty of the College of Music at the University of Colorado, where he also served, from 1985 to 1993, as the executive assistant to the President.

Wait earned his Bachelor of Music degree at Wichita State University, his Master of Music degree at Kansas State University, and the Doctor of Musical Arts degree at the Peabody Conservatory of Music in Baltimore.

Wait served on the Country Music Hall of Fame Board of Directors in Nashville, Tennessee from 2001 to 2005. He has served as National Vice President of the honorary music society, Pi Kappa Lambda, since 2003. He is currently serving as Vice President of the National Association of School of Music for a three-year term (2009-2012).

As a concert pianist, Wait has presented over 200 concerts in 25 states. In 1989, he was the pianist in a performance at Alice Tully Hall of Elliot Carter's *Double Concerto for Piano, Harpsichord, and Two Chamber Orchestras,* conducted by Robert Craft. In 1993, he recorded Igor Stravinsky's solo works for piano as part of Robert Craft's recorded cycle of the composer's complete works, and his recording of Stravinsky's *Capriccio for Piano and Orchestra* with Robert Craft and Orchestra of St. Luke's in New York has been issued on the Naxos label. Most recently, his recording with the Nashville Symphony of Elliott Carter's *Piano Concerto* (on the Naxos label) was nominated for a 2004 Grammy award for Best Classical Album, and Wait was a 2004 Grammy Nominee for Best Instrumental Solo Performance with Orchestra for the same recording.

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Shiau-uen Ding, *piano*

Guest Artist Recital

Wednesday Evening
September 28, 2011
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Sibylline Glimpses (2011) — Elainie Lillios (b. 1968)

Liszt It Is (2008) — Michael Ippolito (b. 1985)

Lemma-Icon-Epigram (1981) — Brian Ferneyhough (b. 1943)

un petit endroit très profond à l'intérieur de Dante (2011) — Joel Hoffman (b. 1953)

Cloudburst (2011) — Mara Helmuth (b. 1957)

La Nageuse Incessante (2010) — Eugene Marlow (b. 1943)

Valsettinella Franz Liszt honoris causa (2010) — Eberhard Eyser (b. 1932)

Hämmerklavier XI (1998) — Moritz Eggert (b. 1965)

What if 1 composer from 1 country wrote 60 pieces under a second for solo piano?

To Those Who Would Crush My Will (2008) — Christopher Bailey (b. 1973)

Après une lecture de Dante – Fantasia quasi Sonata (1849) — Franz Liszt (1811-1886)

PROGRAM NOTES

The **Dante Project** was conceived in the fall of 2007, right after I graduated from Cincinnati College-Conservatory of Music. Two Californian composers wanted to embark on a joint project with me as a performer. A lengthy discussion ensued, and I eventually consulted one of my mentors, Dr. Joel Hoffman. He suggested a call-and-response for a piece that was significant to me. I immediately thought of Liszt's *Dante Sonata;* it was the piece that inspired me during a difficult time and helped me reach a breakthrough in my technique. I commissioned composers to write responses to this piece. This concert includes three of them, by Elainie Lillios, Michael Ippolito and Christopher Bailey.

Composer Robert Voisey asked me to come up with a theme for the inaugural concert of Fifteen Minutes of Fame, whose program consists of fifteen one-minute pieces from fifteen composers. Since this year marks Liszt's bicentennial, I suggested Liszt Bicentennial Bash, for each piece to reflect a composer's inspiration by anything about Liszt. I then arranged the accepted works into five groups of three, and created a rather coherent program. The performance was quite an interesting experience. I decided to mix and match, asking CCM composition faculty members to write short pieces inspired by Liszt for me, and wrapping them with a few from Fifteen Minutes of Fame. Thus the five short pieces in the middle of the Dante Project.

Although Brian Ferneyhough's *Lemma-Icon-Epigram* is not directly related to Liszt, it is considered one of the most difficult, complex works in the piano repertoire, like Liszt's piano music at his time. Over the course of four years of learning and performing, I've come to a deep understanding and made fresh discoveries. I am convinced that it is one of the most harmonically colorful, imaginative works in the piano repertoire, and these compelling characteristics coincide with those in Liszt's music.

- Shiau-uen Ding

Sibylline Glimpses **Elainie Lillios**

In his famous *Dante Sonata,* Franz Liszt presents a highly virtuosic work inspired by Dante Alighieri's famous epic poem *The Divine Comedy.* My homage to this work, *Sibylline Glimpses,* explores the mysteriousness of the afterlife in snapshot "moments." These gestural glimpses of the unknowable flash through the sonic space in sometimes aggressive and other times contemplative ways. They hint at the speculative, suggesting all manner of outcomes – suffering, agitation, suspicion, elation, peace, tran-

quility, and even the possibility that nothing exists within Dante's fantastic purgatory.

- Elainie Lillios

Liszt It Is — **Michael Ippolito**

When I think of Liszt as a composer, I have a hard time believing that he sat placidly at a desk, diligently putting pen to paper. This may be a product of my own cartoonish imagination, but my Liszt would bang out a few chords on the piano, belt out a melody, stomp around the room in rhythm, and the music would emerge from these visceral impulses. I like to think that Liszt composed from the gut and that he sounded fairly ridiculous while doing it.

My piece is a collection of very different scenes, much like the *Dante Sonata*, except in my version these scenes are unconnected non-sequitors that only add up to the whole picture at the very end. First, there is a raucous introduction, during which the pianist sings along and imitates cymbal crashes. From all this noise, a descending chromatic theme emerges, which is treated to angsty development before a second, more lyrical theme enters. But just as that theme gets started the music abruptly stops. A series of very different episodes follows, each cutting off or evaporating, just like the lyrical theme, without ever coming to anything. Finally, the music from the first cut returns and the piece ends as if it was never interrupted in the first place.

- Michael Ippolito

Lemma-Icon-Epigram — **Brian Ferneyhough**

The title of this work refers to a poetic form, the *Emblema*, developed most notably by the Italian poet Alciati during the first half of the sixteenth century. In general usage, the term is taken to mean an epigram which describes something so that it signifies something else. Later developments distinguish three components: a superscription (or adage), an image, and a concluding epigram in which the preceding elements are commented upon or explained.

Lemma-Icon-Epigram was given its first performance during the La Rochelle Festival on 28th. June 1981, by Massimiliano Damerini. The work was commissioned by the Venice Biennale.

- Brian Ferneyhough

un petit endroit très profond à l'intérieur de Dante (2011) Joel Hoffman

About a third of the way into the *Dante Sonata* of Liszt, there is a brief recitative, followed by a gorgeous sequential passage consisting of a chromatic high-register melody played by the little finger of the right hand, accompanied by cascading arpeggiated figurations played by both hands. As I was studying this amazing piece looking for a way to comment on it with a brief work of my own, I kept coming back to this passage because its harmony and texture are so extraordinarily attractive. I wanted to glide into this music and take it in another direction, imagining that Liszt, at this point, gets lost inside his dream of Dante and wanders into a deep but luminous place where the threads of the music begin to unravel into silence... Thus the title (which is in French because Liszt's title is in French) which means 'a little place very deep inside of Dante'.

- Joel Hoffman

Cloudburst **Mara Helmuth**

Cloudburst was written for Shiau-uen Ding in 2011.

- Mara Helmuth

La Nageuse Incessante **Eugene Marlow**

La Nageuse Incessante was written with Franz Liszt in mind. Not only a composer of note, Liszt was also a virtuoso solo pianist. *La Nageuse Incessante* is a bright, driving solo piano piece that demands both articulation and dexterity from the performer.

- Eugene Marlow

Valsettinella Franz Liszt honoris causa **Eberhard Eyser**

The music is speaking for itself by its gesture provoking the memory of Franz Liszt's powerful personality.

- Eberhard Eyser

Hämmerklavier XI — **Moritz Eggert**

What if 1 composer from 1 country wrote 60 pieces under a second for solo piano?

Because of the way that the perception of time has sped up continuously in the last years it only makes sense to think one step further than the 1 minute concept. 1 second pieces should be the way to go in the 21st century.

- Moritz Eggert

To Those Who Would Crush My Will — **Christopher Bailey**

The title reflects a certain mid-19th-century attitude, embodied in various musics, including some of Liszt's compositions. Technically, the piece was made by subjecting Liszt's work to a progressive process in which, over the course of time, larger and larger (and therefore more recognizable) fragments are welded together to form gestures and phrases, so that, by the end, we hear a complete and whole phrase from the piece.

- Christopher Bailey

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New Works for Corno da Caccia & Trumpet

Michael Tunnell,
corno da caccia, trumpet & flugelhorn

with

Meme Tunnell, *piano*

Faculty Recital

Sunday Evening
October 2, 2011
7:30 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Nevolution (2010) — Steve Rouse (b. 1953)
- Echo Migration
- Starquiet
- Morphic Resonance

Premiere Performance

Sonata (2010) — Gordon (Dick) Goodwin (b. 1941)
- With swagger
- Ballad
- Bop

Louisville Premiere

INTERMISSION

August Evening with Corno da Caccia (2010) — Marc Satterwhite (b. 1954)

Premiere Performance

Drover's Lament (1996) — John La Barbera (b. 1945)

SKIDROCOCO (2010) — Stanley Friedman (b. 1951)

Premiere Performance

PROGRAM NOTES

Nevolution (2010) — **Steve Rouse (b. 1953)**

Nevolution is a ten-minute, three movement work composed in December 2010 for Michael and Meme Tunnell. Although the title is not a recognized word, it suggests several words and ideas: revolution, evolution, and devolution, among others. The movement titles are suggestive of images or ideas that convey something of the character of the music, but they also reflect some recent ideas and theories in science.

In the first movement, *Echo Migration,* a fast, clearly audible pulse (or beat) in the piano regularly shifts its placement, something akin to an Escher painting (Fish and Birds, for example). The movement is also a personal play on traditional fanfare music.

Starquiet suggests a broad, slowly turning panorama, such as a sky view, with the piano suggesting points of light, perhaps. Over this gently twinkling background, the corno sings its "song without words."

The title of the final movement, *Morphic Resonance,* suggests natural resonance or memory. Most of the music of the corno is derived from the overtone series, which should be performed to allow the natural "mistuning" of the series to occur. (Normally, the notes of the overtone series are not allowed to be in their "natural" state. They are corrected by choosing alternate fingerings or by slightly modifying the pitch otherwise.) Morphic resonance is a theory proposed by biologist Rupert Sheldrake to make sense of a wide range of unexplained (or poorly explained) natural phenomena, such as the apparent generational transference of acquired knowledge and cell differentiation (or why a cell becomes bone and not brain, for example).

- Steve Rouse, 2011

Sonata (2010) — **Gordon (Dick) Goodwin (b. 1941)**

Sonata for Trumpet and Piano by Gordon (Dick) Goodwin was commissioned by a consortium of trumpet teacher/players including Dr. Tunnell. Although Goodwin is a trumpet player he had never written a major work featuring the instrument. He may have felt inhibited because one of his teachers, Kent Kennan, had composed one of the mainstays in the literature, or perhaps, as Goodwin put it, "I know first hand how difficult it is

to make music on that ungrateful hunk of metal."

The Sonata is in three movements, the first (indicated *With swagger*) is in typical first movement form with a *bravura* opening theme contrasted by a more lyrical second theme. The second movement (*Ballad*) is essentially an *aaba* song with variations on the initial material. At one point there is an extended piano solo to give the trumpeter a short "breather" and also to underscore that the piece is a duo and not just a trumpet solo with piano accompaniment. (The composer's wife is a collaborative pianist and so he is well aware of the distinction.) The score indicates that this movement could be played on trumpet or flugelhorn.

Goodwin asked James Ackley (a colleague and the person responsible for putting together the commissioning consortium) if there was anything in particular that he thought should be included in the work. Ackley's suggestions helped shape *Bop*, the final movement. The little jazz motive is one that Ackley has been known to sing or play, and since both he and the composer have Latin music backgrounds, the second theme did take on a graceful south of the border lilt.

- Gordon (Dick) Goodwin, 2011

August Evening with Corno da Caccia (2010) **Marc Satterwhite (b. 1954)**

August Evening with Corno da Caccia was written at the request of my friend and colleague, Michael Tunnell, at the University of Louisville. For several years now Michael has been exploring the corno da caccia, playing repertory from the instrument's heyday, as well as commissioning composers to write new pieces. Michael is a true friend to contemporary composers, commissioning and recording numerous works by composers from around the country. This is only the most recent of several pieces I have written for Mike and his wife, pianist Meme Tunnell. They have recorded several of them on his various CDs.

Despite the origins of the corno da caccia as an instrument used outdoors in the hunt, the sound of the instrument is surprisingly mellow, striking my ears as very similar to that of the flugelhorn.

I usually have a title in mind before starting a piece, so as I was about to begin something new for Michael, I looked around for something interesting to call it. I did a web search for poems about trumpets and came up with the very intriguing *August Evening with Trumpet*, the title of a collection of poems by Harry Humes. I wrote the piece before I was able to find

a copy of the poem, so it doesn't really have much of anything to do with the poem itself, but in it I have attempted to capture both the languor and the bright heat of August. The structure is fairly simple, alternating and developing two main ideas, one sort of fanfarish, and the other more lyrical, eventually leading to a bright conclusion.

- Marc Satterwhite, 2010

Drover's Lament (1996) **John La Barbera (b. 1945)**

Little did American writer Owen Wister know when he wrote his popular novel *The Virginian* that he would literally invent the most popular symbol of our Western heritage. The romance of the plains, the rugged individualism, the good versus evil, right against wrong moral fiber instilled in this "larger than life" icon known as the cowboy. The facts are as unique as Wister's fabrications. Our real cowboy, or drover, came from every walk of life and created a society that exemplified the melting pot of America. Mexican-Americans, African-Americans, and Native-Americans worked side by side with their white brethren as equals in some of the most grueling work of that century. Twenty-hour days were common and the needs of their horses took precedent over their own. In *Drover's Lament* I have tried to capture the emotion of those nights when one lone drover kept watch, waiting for daybreak's signal for another day of the sweat and toil that contributed greatly to the building of our Country.

- John La Barbera, 1996

SKIDROCOCO (2010) **Stanley Friedman (b. 1951)**

I composed *SKIDROCOCO* especially for Dr. Michael Tunnell, Professor of Trumpet at the University of Louisville School of Music. Although the solo part is quite playable on B-flat fluegelhorn (or trumpet), it was conceived for Dr. Tunnell's specialty, the Corno da Caccia, a small, high-pitched horn. In the second half of the 18th-Century various (mostly minor) composers wrote for this instrument. Many of these works fall in the category of Rococo style (or Early Classical style or Style Galant) and are characterized by florid ornamentation and harmonic and formal simplicity. Although entirely original, my piece exclusively employs these Rococo mannerisms and gestures until late in the composition, when my more perverse inclinations are asserted.

- Stanley Friedman, 2010

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SCHOOL OF MUSIC

presents

University Faculty Jazz Ensemble

Mike Tracy, ***tenor saxophone***

Craig Wagner, ***guitar***

Chris Fitzgerald, ***bass***

Jason Tiemann, ***drums***

Monday Evening
October 3, 2011
7:00 p.m.
Bird Recital Hall

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PROGRAM

Selections will be chosen from the following:

James	Pat Metheny & Lyle Mays (b. 1954)(b. 1953)
Lo Baiom Velo Balyla	Traditional Arr. by Avishai Cohen
The Nearness of You	Hoagy Carmichael & Ned Washington (1899-1981)(1901-1976)
Speak Low	Kurt Weill & Ogden Nash (1900-1950)(1902-1971)
Terra Batida	Bruno Mangueira
Weaver of Dreams	Victor Young & Jack Elliott (1900-1956)(1927-2001)

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University Jazz Repertory Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Contemporary Ensemble
Directed by Chris Fitzgerald

Brazilian Ensemble
Directed by Mike Tracy

Tuesday Evening
October 4, 2011
7:00 p.m.
Bird Recital Hall

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PROGRAM

Filthy McNasty	Horace Silver
Adjustment	Horace Silver
Sister Sadie	Horace Silver

Hard Bop Ensemble
Dylon Jones, *alto sax* Joe Hannah, *tenor sax*
Craig Lambert, *piano* Tim Blunk, *guitar*
Matt Pulley, *bass* Isaiah Baker, *drums*
Ansyn Banks, *director*

Emergence	Brandon Coleman
Passieo	Laurenco Vasconcellos
Echos	Ernie Watts

Contemporary Ensemble
Dan Gomby & Melanie Burrier, *alto saxes*
Kris Lewis, *trumpet* Chris Grezch, *piano*
Tom Coovert & Brandon Coleman, *guitars*
Pablo Souza, *bass*
John Kleemeier & Laurenco Vasconcellos, *drums*
Chris Fitzgerald, *director*

Choral	Heitor Villa-Lobos (1887-1959)
Suite Norte, Sul, Leste, Oeste	Hermeto Paschoal (b. 1936)
Incompatibilidade de Genios	João Bosco (b.1946)

Brazilian Ensemble

Daniel Fieselman, *trumpet & flugelhorn*
Graeme Gardner, *tenor sax* Pierson Keating, *piano*
Isaac Poole & Ben Boelscher, *guitars*
John Brodie, *bass & accordion*
Marie Knueven, *bass*
Coty Johnson, *drums & percussion*
Gabe Jones, *drums & percussion*
Israel Cuenca, *drums & percussion*
Mike Tracy, *director*
Pablo Souza & Lourenço Vasconcellos,
graduate teaching assistants

KENTUCKY OPERA

UNIVERSITY OF LOUISVILLE
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The Academy of Music
at St. Francis in the Fields

presents an

Opera Composer Workshop

featuring composer

Ben Moore

and the premiere of

Enemies, A Love Story

Libretto by Nahma Sandron

Tuesday Evening
October 4, 2011
8:00 p.m.
Comstock Concert Hall

Enemies, A Love Story

Act One

1. Brooklyn apartment near Coney Island of Herman and Yadwiga
2. On the Street at a phone booth
3. Bronx apartment of Masha and her mother
4. Same apartment, next morning
5. on the Street at a phone booth
6. Apartment of Tamara's uncle
7. Brooklyn apartment of Herman and Yadwiga
8. Bronx apartment of Masha
9. At the Bronx Zoo
10. Herman and Masha's Jewish Wedding
11. Apartment of Tamara's uncle
12. a Cafeteria
13. on the Street
14. on the Street at a phone booth
15. Brooklyn apartment of Herman and Yadwiga

INTERMISSION

Act Two

1. In their separate Apartments
2. Brooklyn apartment of Herman and Yadwiga
3. Brooklyn apartment of Herman and Yadwiga
4. Bronx Apartment of Masha
5. on the Street at a phone booth
6. Brooklyn apartment of Herman and Yadwiga
7. Rabbi's Party
8. Brooklyn apartment of Herman and Yadwiga
9. Bronx Apartment of Masha
10. Bronx Apartment of Masha
11. Bronx Apartment of Masha
12. In Brooklyn near Coney Island

Cast

Herman Broder	Greg Jebaily*
Tamara	Claire Shackleton*
Yadwiga	Jasmine Davis+
Masha	Abigail Paschke*
Shifrah Puah	Sarah Barker#
Tortshiner	Noel Bouley*
Rabbi Lampert	Phillip Morgan#
Nissen	Ryan Connelly*
Sheva Haddas	Claire DiVizio#
Hannah	Claire DiVizio#
Leah	Alexandra Bryant#
Conductor	Kimcherie Lloyd
Director	David Roth

*Kentucky Opera Studio Artist
+University of Louisville Kentucky Opera Apprentice Artist
#University of Louisville Student

Sponsored in part by the Opera America Fund. Partners for the Composer Workshop are Kentucky Opera, the University of Louisville School of Music, and the Academy of Music at St. Francis in the Fields.

Orchestra

First Violin
Rebecca Neely
Michael Lambert
Daniel Parker

Second Violin
Julianne King
Steve Kinnamon

Viola
Geoffery Britton
Timothy Eshing

Cello
Felix Borges

Bass
Matthew Boothe

Flute
Amy Ensel

Oboe
Katherine Alberts

Clarinet
Samantha Holman

Bassoon
Jackie Royce

French Horn
Nancy Waring

Trumpet
Brad Curtin

Percussion
Rodney C. Younger II

Piano
Lisa Hasson

Keyboard
Bomi Lee

Enemies, a Love Story
A new opera, music by Ben Moore, libretto by Nahma Sandrow
Based on the novel by Isaac Bashevis Singer

HERMAN BRODER	A writer and intellectual, around 40; Polish Jewish refugee
TAMARA	His first wife, a biologist, close to 40; Polish Jewish refugee
YADWIGA	His current wife, Polish Christian, strong, fresh-faced, illiterate, a peasant's daughter, late 20s or early 30s; formerly a servant in Herman's parents' home
MASHA	His beautiful, volatile, vivacious mistress, late 20s or early 30s; Polish Jewish refugee
SHIFRAH PUAH'	Masha's mother; Polish Jewish refugee
TORTSHINER	Masha's husband, a charlatan scientist, bursting with resentments; Polish Jewish refugee
RABBI LAMPERT	Expansive, well-meaning, used to authority; American born; hires Herman to write his books and speeches
NISSEN	Tamara's pious uncle; Polish Jewish refugee
SHEVA HADDAS	Nissen's pious wife; Polish Jewish refugee
HANNAH	Yadwiga's nosy neighbor, middle-aged to elderly Jewish immigrant
LEAH	Yadwiga's nosier neighbor, middle-aged to elderly Jewish immigrant

The action takes place in New York City, from summer to spring, circa 1948.

Herman and Yadwiga's apartment is in Brooklyn; Tamara's, in Manhattan; and Masha's, in the Bronx. Herman runs between them. Sometimes he pauses for phone conversations in sidewalk phone booths; when he does, we see him in the booth and sometimes see, at the other end, the person he is talking to. There is also a scene in the Bronx Zoo and a scene in the rabbi's West End Avenue apartment.

Ben Moore

The music of American composer Ben Moore has been performed by many of Broadway and classical music's leading singers including soprano Deborah Voigt, mezzo-sopranos Susan Graham and Frederica von Stade, tenors Jerry Hadley and Robert White, baritone Nathan Gunn and four-time Tony winner Audra McDonald. His work has been called "brilliant" by the New York Times and Opera News has praised the "easy tunefulness" and "romantic sweep" of his songs. Recordings include Voigt's recital CD entitled *All My Heart* (EMI) with eight Moore songs, Nathan Gunn's *Just Before Sunrise* (SonyBMG) which includes three, and *Susan Graham at Carnegie Hall* (Warner Classics) with "Sexy Lady" on the final track. Recently the Toledo Symphony premiered Moore's orchestration of his song "The Lake Isle of Innisfree" with tenor Robert White, Deborah Voigt premiered "Content to Be Behind Me" at Carnegie Hall, and Ben began work on his first opera based on Isaac Bashevis Singer's novel "Enemies, a Love Story." Mr. Moore has written several musical theatre scores including *Henry and Company, Bye Bye Broadway* and *The Bone Chandelier*. In 2006 the Metropolitan Opera's farewell gala for Joseph Volpe opened with his specialty piece for Deborah Voigt and also featured a song for Susan Graham. It was broadcast nationally on PBS. 2006 also saw the premiere of the song cycle "So Free Am I" for the Marilyn Horne Foundation and the release of the volume *Ben Moore: 14 Songs* (G. Schirmer). Reviewing the album, Classical Singer Magazine wrote: "This composer is not afraid of the past, but rather embraces many of the most beautiful aspects of his artistic heritage while imbuing his work with its own personal colors and tones...his music is a breath of fresh air."

Born on January 2, 1960, in Syracuse, New York, Moore grew up in Clinton, New York and graduated from Hamilton College. With an MFA from The Parsons School of Design, Ben also pursues a career as a painter.

ACT ONE

Short musical prelude: part lively Yiddish folk tune, part plaintive 'hayloft theme' leads directly into first scene...

1. Coney Island Apt. Herman wakes from fitful obsessive waking dreams of the hayloft into stressful present. He is packing for a book-selling trip to Philadelphia as Yadwiga prepares breakfast. We suspect that he is lying. We learn that she hid him from the Nazis in her father's hayloft in Poland and that she cannot read. *Music begins with short, tense, "Hayloft Aria" (as Herman dreams) interwoven with recitative as he placates his wife...later interspersed with a child-like Polish folk tune for Yadwiga.*

2. Street. Herman emerges outdoors, blinks in glare of sunny street by the sea and abundance of fruits and vegetables for sale. *Jazzy street music.* Herman ducks into phone booth with separate view of rabbi/ boss talking on phone. "Why don't you have a phone?" Herman answers with made-up saga of boarding with refugee who is scared of phones; promises to finish work, in process revealing more of his lies. We learn that he had a wife before the war. At end of scene, he leaves the valise in the booth and must double back and retrieve it; (this action repeats at the end of a number of scenes, when he leaves hat or keys or something else and must come back for them).

As he moves toward next scene, he ruminates in obsessive muttering about nature of truth. *(restless 'rumination' music which returns each time Herman enters that state of mind)*

3.The kitchen of Masha and her mother, Shifrah Puah, in the Bronx. Masha and her mother quarrel *(strident 'argument music').*" They tease Herman playfully in short song about food *("He Who Brings Forth Bread from the Earth").* We learn that the women survived concentration camps and that Herman is a philosopher. Masha eventually seduces Herman with an old operetta tune (*"My Love Remembers"),* which becomes a duet that shows their intense, passionate connection. They make love.

4.Bronx, the next morning. Short scene: Shifrah-Puah makes breakfast for Herman. Herman tells her he prefers a table against the wall or in the corner so no one can come up behind him: Herman dreams again about the hayloft *(tense 'hayloft music returns,)* interwoven with Shifrah's wish for Masha's estranged husband to agree to a divorce, *(against the tune "Bread from the Earth").* We sense a special bond between them. He sees a newspaper notice of someone trying to contact him and tries unsuccessfully to hide it. Shifrah-Puah suggests that a relative may have turned up. Herman: "There's no one left."

5. Phone booth. Walking to the next scene, Herman ruminates that the phone number belongs to Reb Nissen, his dead wife's uncle, but that there were eyewitnesses to the death of his wife and children. – the tricks and uncertainties of the universe. When he passes the booth, he is reminded, dodges in, and makes a very brief call to Yadwiga, saying he is in Philadelphia but will take her out for a whole day on the boardwalk. (We see her but she does not speak.)

6. Reb Nissen's apartment. Lower East Side. Herman is reunited with his first wife, Tamara, who tells him about her experiences, including their children's deaths. Herman tells her about his two women. *The scene involves tense music as Herman approaches the apartment; recitative as he greets the uncle and his wife; hypnotic music as Tamara first appears; awkward recitative; "Tamara's aria, "relating the odyssey of how she survived; darkly comic sections and emotional reprises of material from the aria as she reveals the fate of their children.*

7. Coney Island Apartment. Over tea and cake, Yadwiga's neighbors warn her against Herman. She describes their lovely outing together. Left alone, she sings about hopes for a baby. *Music evoking the sounds of Coney Island (reflecting Yadwiga's child-like innocence) leads to "Yadwiga's Aria" in which the same music expands to a wrenching aria about her hopes for their marriage and for having a child.*

8. Bronx. Short scene. Masha is suspicious about mysterious newspaper notice, threatens to phone and find out. Herman bluffs "My dead wife has polished her nails and come to New York" and claims it's an elderly male relative named Feivl Lemberger. She does not pursue it because she has a surprise for him.

9. Zoo. As they stroll through the Bronx Zoo, Masha announces that she has gotten her divorce. She demands that he divorce Yadwiga and marry her, but she compromises on a Jewish, not civil marriage. She refuses to believe that he is determined not to have children. She invites caged animals to their wedding. *This scene uses interwoven music from previous scenes and introduces a short, traditional-sounding refrain "Woman of Valor," that Herman sings to tease Masha. She counters with her own 'traditional' "Voice of the Bride" wedding music which revs up as she invites the animals to their wedding, morphing into a frenzied klezmer-style wedding dance that propels into next scene...*

10. Bronx apartment. Wedding canopy, blessings, Herman places ring on Masha's finger as he intones brief blessing, stamps on glass. *Wedding music surges as Shifrah Puah and others dance.* After dance Masha, still in her wedding outfit, waits impatiently outside a phone booth (Herman phoning the rabbi and then Yadwiga to buy time). When he emerges, they stroll off arm in arm.

11. Lower East Side apartment. Herman tells Tamara of his fears of deportation and his ailments. They reminisce, with some bickering, about their youth, and joke behind the backs of Nissen and Sheva Haddas. He is jealous of other men she may have had. She teases him and gives him practical advice (including meeting with Masha's ex-husband, who has been pestering him) and even offers to divorce, but he can't bring himself to divorce her. *Light-hearted marching theme weaves through scene expressing and mocking Tamara's past political ideals.* The old married intimacy reasserts itself, and he sings her the same *"A Woman of Valor"; this time he means it.*

12. Cafeteria. Masha's ex-husband, Leon Tortshiner, bursting with resentments and jealousy, reveals Masha's past – and possibly ongoing - promiscuity and deceitfulness. Herman says almost nothing but at the end announces that he will not marry her. *(hypnotic music for Tortshiner builds through most of the scene)*

13. Phone booth. As Herman leaves the cafeteria, he ruminates with disgust about the baseness of humanity, including not only the Nazis but all political ideologies and even Masha and himself. *("Lies")* He arrives at phone booth and enters. We see Herman but hear only Masha on the other end. She defends herself desperately. He hangs up on her and continues ruminating

(rumination music): the only way to live a life of decency is to return to Jewish life, despite his philosophical doubts; this includes being faithful to Yadwiga.

14. Coney Island apartment. Herman announces to Yadwiga that he will be faithful to Jewish tradition, and he promises to help her convert and have baby. *Music here involves a folky, joyous waltz that Yadwiga gets Herman to sing along with her, expressing her delirious happiness at Herman's change of heart.* As the 'baby waltz' is ending, we hear the phone ringing and understand it's Masha. Herman deliberately ignores it and tenderly sings to Yadwiga too the same *"A Woman of Valor."* We here the phone ringing (Masha) as scene ends.

ACT TWO

1. The three women are each in their separate apartments. Yadwiga is pregnant; Masha wants the life and youth that history stole from her; Tamara wants to be good for something and thus have something to live for. *Music here has big emotional arch showing the desires of the three women and what they share (besides their bonds to Herman).*

2. Coney Island apartment. Tamara walks out of her apartment straight from trio and into Herman's apartment, shocking Yadwiga, who recognizes her and at first believes she sees a ghost. Yadwiga offers to leave her marriage once she understands the situation.

Rabbi Lampert enters, brought by neighbor, and is astonished to see Herman. Farce: Rabbi sees Tamara and believes first that she is the wife, then that she is a cousin and the wife is in another room. He sees Yadwiga. He is confused.

Phone rings and though Herman won't answer, rabbi does. It's Masha, and Herman rushes out to her. Tamara comforts Yadwiga as scene ends *(Tamara's Lullaby)*.

3. Bronx. Masha had told Herman she was pregnant to get him to come but now admits defiantly that she is not. Shifrah Puah is angry at Herman because despite the wedding he is not living with her daughter. She expresses her longing for the youth and innocence that she lost in the war years. She is reading psalms. *Music here involves a "prayerful psalm" for Shifrah-Puah that is interwoven with the argument between Herman and Masha for both comic and tragic effect.*

4. Phone booth.
Herman phones the rabbi to promise all the work he hasn't really done. The rabbi invites him to a party that night to cheer him up and to remind him how other refugees are building happy lives; the rabbi urges him to bring his wife.

He leaves the booth feeling that it will be a relief to let the whole juggling act of lies smash.

5. Coney Island apartment. Tamara and Yadwiga and Herman are lighting holiday candles, but Herman leaves them and goes to Masha. As he leaves, Tamara scolds him, and Yadwiga accuses him of unfaithfulness, reminding him that she risked her life for him while he hid.

6. Party at rabbi's house, Manhattan. Herman has brought Masha to the party because he feels guilty having kept her isolated and she desperately craves life and fun. *Rabbi tries to persuade Herman of the value of life in an aria about food.* Rabbi is astonished to meet yet a third woman

as Herman's wife. Masha learns that Tamara is alive, which means that Herman knew the marriage to her was fake, and she renounces him. He leaves the party as rabbi tries to comfort her with a new home in Florida.

7. Phone booth/Coney Island. Herman stands in, and circles the phone booth calling no one. He then returns to his Coney Island apartment where Tamara has remained. Tamara gives him permission to go back to Masha.

8. Bronx apartment. Herman appears at Masha's door. She welcomes him ecstatically. They plan to move to Florida together but Shifrah Puah must be taken to the hospital again. Herman returns to pack. In his mind and in music, his current situation blurs with inside the hayloft. Meanwhile the phone starts ringing inside the apartment; he does not answer. He sings of wanting to turn back the scroll of life: before the war, before his youth, before creation. He is guilty too and doesn't deserve happiness, and he doesn't have the strength to try. He asks for forgiveness and leaves for good.

9. Bronx apartment, later. Masha returns home. She is alone. We realize her mother has died. She sees Herman is gone. She fills a glass with water and takes a lethal dose of pills while toasting to music from her wedding to Herman. Then, suddenly, she smashes the glass against the wall in a rage.

10. Tamara and Yadwiga and baby are seen together walking along the boardwalk in final image. Tamara sings again her line from the trio: "Learn to walk on earth."

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, October 6, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Improvisation 1 — Ryo Noda (b. 1948)

Josh Warren, *alto saxophone*
(student of Adam Mccord)

Parable for Solo Piccolo — Vincent Persichetti (1915-1987)

Kaila Washington, *piccolo*
(student of Don Gottlieb)

Grave et Presto pour Quatuor et saxophones — Jean Rivier (1896-1987)

Saxophone Quartet
David Cecil
Cambron Little
Kim Kennedy
Josh Warren
(students of Adam McCord)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University of Louisville Symphonic Band

Amy I. Acklin, ***director***

and

Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, ***director***

Thursday Evening
October 6, 2011
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University Symphonic Band
Amy Acklin, *director*

A Festival Prelude (1957) — Alfred Reed (1921-2005)

Esprit De Corps (1985) — Robert Jager (b. 1939)

Ye Banks and Braes O'Bonnie Doon (1932) — Percy Aldridge Grainger (1882-1961)

Hiroshi Fukuoka, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

Serenade for Band, Op. 85 (1961) — Vincent Persichetti (1915-1957)

I. Pastoral
II. Humoreske
III. Nocturne
IV. Intermezzo
V. Cappricio

The Chimes of Liberty (1922) — Edwin Franko Goldman (1878-1956) Arr. Schissel

PROGRAM

Chamber Winds Louisville
and
Louisville Concert Band
Frederick Speck, *director*

Three Bagatelles from China West (2006) — Chen Yi (b. 1953)

I. Shan Ge
II. Nai Guo Hou
III. Dou Duo

Amy Ensel and Kaelah Williams, *flutes*

Scherzo: Over the Pavements (1910) — Charles Ives (1874-1954)

Overture to Colas Breugnon, Op. 24 (1936) — Dmitri Kabalevsky (1904-1987)

Through the Air (1899) — August Damm (1849-1942)

Amy Ensel, Tiffany Peters & Kaelah Williams, *piccolos*

Allegro Tempestuoso from Symphony No. 5 (1950) — Peter Mennin (1923-1983), trans. by Frank Bencriscutto

Chamber Winds Louisville and Louisville Concert Band

Now in their fifth season, the musicians of Chamber Winds Louisville continue to enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields, make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

PROGRAM NOTES

A Festival Prelude

With over 250 compositions for wind ensemble, concert band, orchestra, and chorus, Alfred Reed (1921-2005) was one of the leading composers of his time. At the age of 10, he began his formal music training as a trumpet player. He served in the 529th Army Air Force Band during World War II in which he became deeply interested in the concert band and its music. After the war, he enrolled in The Juilliard School of Music and studied composition with Vittorio Giannini. Shortly after his formal training, he served as a staff composer for NBC then later, ABC. After 11 years with Hansen Publishing, Reed left the post and joined the faculty of the School of Music at the University of Miami in 1966 where he developed the music industry degree program—the very first college level music business curriculum. After his retirement in 1996, he continued to compose and guest conduct, with tours in 49 states and countries in Europe, Asia, South America, and Australia. *A Festival Prelude* is one of Alfred Reed's most popular works for band. It was dedicated to and premiered by the Phillips University Band of Enid, Oklahoma as a part of the 25th Tri-State Music Festival. The composer described this piece:

> The work was conceived specifically in terms of its title: as an "opening" kind of piece, whether for an actual festival, concert, or similar musical (or even extra-musical) event. The music was to establish and maintain a bright and brilliant mood throughout, with no other connotation in mind.

Esprit De Corps

Born in Binghamton, NY, Robert Jager is a graduate of the University of Michigan, and served in the United States Navy for four years as the Staff Arranger/Composer at the Armed Forces School of Music. He is currently a professor emeritus at Tennessee Tech University, where he taught for thirty years. Robert Jager has more than 140 published works for band, orchestra, chorus, and chamber ensembles. He is the only three-time recipient of the American Bandmasters Association "Oswald Award," and has numerous other awards such as the "Roth Award" of the National School Orchestra Association and "Volkwein Award" of the American School Band Association. Commissioned by and for the U.S. Marine Band, with Col. John R. Bourgeois as a conductor, *Esprit de Corps* is an exciting work based on "The Marines' Hymn." Many of the prevalent fanfares in this piece contain the leap of a fourth, which represents the opening melody of the hymn. The hymn is also referenced in the middle section of the work with the melody based on the text "first to fight for right and freedom and to keep our honor clean" section of the hymn. The composer dedicated the tempo marking, "Tempo di Bourgeois" to Col. Bourgeois to reflect the spirit and excitement of the conductor.

Ye Banks and Braes O'Bonnie Doon

Born in 1882 in the suburbs of Melbourne, Australia, Percy Aldridge Grainger is one of the great figures in wind band literature. Grainger studied piano in Frankfurt at Hoch Conservatory from 1895 to 1901. From 1901 to 1914, he lived in London where he established himself as a concert pianist. During his London years, Grainger collected English folk songs traveling around the country. With the beginning of World War I, he moved to the United States in 1914 where he quickly reestablished himself as a concert pianist. The inclusion of the U.S. in the war provoked Grainger to join the army band in 1917—first playing the oboe and soprano sax and later becoming a band director. After the war, Grainger spent his next decade touring around the world giving concerts and collecting folk tunes. His growing interest in amateur performances led him to become an educator during the 1930s. He relaunched his performing career during the Second World War, and continued to give performances and lectures until his death in 1961. Grainger's great works for wind bands include *Lincolnshire Posy, Irish Tune from County Derry,* and *Molly on the Shore.*

Grainger arranged the Scottish air *Ye Banks and Braes O'Bonnie Doon* multiple times for various instrumentations. In 1932, he created this particular arrangement for "Wind Band (Military Band) with or without Organ (or Harmonium) or for Wind Choirs with or without Organ (or Harmonium)." This 32-bar arrangement features two complete settings of the main melody. The texture progressively thickens as each phrase adds more colors and counterpoint. Inspired by the river Doon, which flows in Stirlingshire, Scottland, Robert Burns, a Scottish poet, wrote *The Banks of Doon* in 1783. This poem was later set to the melody that was supposedly written by Charles Miller in 1788.

Ye banks and braes o'bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I'm sae weary, fu' o' care!
Ye'll break my heart, ye warbling bird,
That wontons through the flow'ring thorn,
Ye mind me o' departed joys,
Departed never to return.

Aft hae I rov'd by Bonie Doon,
To see the rose and woodbine twine:
And ilka bird sang o' its Luve,
And fondly sae did I o' mine;
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree!
And may fause Luver staw my rose,
But ah! He left the thorn wi' me.

Serenade for Band, Op. 85

Born in Philadelphia, Pennsylvania, Vincent Persichetti (1915-1987) is one of the major figures of American music in the 20th century. He received his master's and doctoral degrees from Philadelphia Conservatory as well as a conducting diploma from Curtis Institute. In 1947, he joined the faculty of The Juilliard School, and in 1963, he was appointed chair of the composition department. His students include Peter Schickele and Phillip Glass. In addition to teaching and composing, Persichetti wrote one of the most important books on contemporary music in the 20th century—*Twentieth Century Harmony: Creative Aspects and Practice.*

Persichetti's band works are recognized as a staple of the wind band repertoire. His wind band pieces include *Divertimento for Band, Psalm for Band,* and *Symphony No. 6 for Band.*

Serenade for Band, Op. 85, was commissioned by the Ithaca High School Band under the direction of Frank Battisti. The piece is divided in five short movements, each reflecting the moods of a summer evening: Pastoral, Humoreske, Nocturne, Intermezzo, and Capriccio. Persichetti's harmonic style is presented in this work through the use of polytonality with juxtaposing triads. Frequent timbre changes are also present while the melody passes from one instrument to the other. The first performance was on April 19, 1961.

The Chimes of Liberty

Edwin Franko Goldman (1878-1956) was born in Louisville, KY. He studied the cornet and attended the National Conservatory of Music in 1892, and also studied composition under Antonín Dvořák. In 1911, he founded the New York Military Band, which became the famous Goldman Band. Goldman would encourage the audience to whistle or sing along during concerts. He directed the Goldman Band until his death in 1956 at the age of 78.

Composed in 1937, *The Chimes of Liberty* became one of Goldman's best-known works. Similar to the *Liberty Bell* by Sousa, the orchestra chimes are featured in this piece. In fact, the chimes play the melody in the trio. The piccolo is also featured in a similar manner to *Stars and Stripes Forever.*

They're the chimes of liberty,
Chimes that ring for you and me,
Where every loyal heart beats true,
They bring joy anew;
'Tis a song of loyalty
Of a nation brave and free.
Let us pray that they will ring for aye,
Our country's chimes of liberty!

Program Notes - Hiroshi Fukuoka

Three Bagatelles from China West

Commissioned by Meet the Composer for flutist Marya Martin, in the Flute Book for the 21st Century project, as a part of MTC's New Music, New Donors program, my work *Three Bagatelles from China West* is written in three movements, with the original version for flute and piano, and another version for two flutes. The authentic folk music from China West has amazed and inspired the composer to write this piece, which has the folk music elements drawn from the solo piece *Shange Diao* played on the wind instrument Lerong, as well as the musical pattern played on the small mouth wind instrument Kouxian of the Jingpo People; the solo piece *Nai Guo Hou* played on the wind instrument Bawu, as well as the pitch material sung in the folk song Ashima of the Yi People; the folk song *Dou Duo*, as well as the sound effect of the Lusheng ensemble playing of the Miao People.

The work is dedicated to Mr. Gilbert Kaplan, a long time friend of the composer, for his tremendous support to classical music in the world, with deep admiration and respect.

-Notes by Chen Yi

Scherzo: Over the Pavements

Over the Pavements was started one morning when George Lewis and I had the front bedroom in Poverty Flat, 65 Central-Park West. In the early morning, the sounds of people going to and fro, all different steps, and sometimes all the same - the horses, fast trot, canter, sometimes slowing up into a walk (few if any autos in those days) - an occasional trolley throwing all rhythm out (footsteps, horse and man) - then back again. I was struck with how many different and changing kinds of beats, time, rhythms, etc. went on together but quite naturally, or at least not unnaturally when you got used to it - and it struck me often how limited, static, and unnatural, almost weak-headed (at least in the one-syllable mental state), the time and rhythm (so called) in music had been: 1-2, or 1-2-3-...This piece, *Over the Pavements*, is also a kind of takeoff of street dancing, and a cadenza, and some parts of piano pieces thrown in. The cadenza is principally a "little practice" that I did with Father, of playing the nice chromatic scale not in one octave but in all the octaves - that is, 7ths, 9ths, etc. - good practice for the fingers and ears, especially as each time (up and down) was counted differently: 8-7-6-4-5-3-2-3-4 -5 etc., and accented sometimes on the beginnings of the different phrases.

-Charles Ives

Overture to Colas Breugnon, Op. 24

The *Overture to Colas Breugnon* was instrumental in bringing America's attention to the Russian composer Dimitri Kabalevsky. Written in 1936, the work was featured in many performances conducted by Arturo Toscanini. It contrasts pulsating figurations and jazz-leaning elements in its outer parts with a flowing lyrical theme in its midsection. Unlike his countryman Dmitri Shostakovich, Dmitri Kabalevsky avoided the pressure of the Soviet regime. His memberhip in the Communist Party and the fact that he penned numerous patriotic songs probably shielded him in his professional interests.

Through the Air

August Damm was a flutist who performed with the Boston Symphony prior to the turn of the twentieth century. He came to the United States from Germany in the early 1870's. During this period, bands performed many outdoor concerts and specialty numbers of this type were very in vogue. According to Keith Brion, conductor of the New Sousa Band, *Through the Air* "was perhaps the most popular of the hundreds of turn-of-the-century piccolo solos called 'birdie solos.' The new Boehm system of piccolo fingerings allowed amazing acrobatics by the soloist." It follows theme and polka form so well known to the music of this type.

***Allegro Tempestuoso* from Symphony No. 5**

Influenced by both Renaissance polyphony and the music of Paul Hindemith, Mennin's adroit contrapuntal skill is a welcome feature of this American symphonist's music. His *Symphony No. 5* was commissioned and premiered by the Dallas Symphony with Walter Hendl. Not surprisingly, it also received one of its early performances and was subsequently recorded by the Louisville Orchestra under the baton of Robert Whitney. The muscular counterpoint that prevails in the work creates both compelling visceral energy and intellectually stimulating musical content. The work predates by one year his *Canzona* (1951) for concert band, commissioned by Edwin Franko Goldman through The League of Composers. For those who know *Canzona*, the motivic and contrapuntal features of the *Allegro Tempestuoso* will be especially welcome and rewarding.

Chamber Winds Louisville Concert Band

Frederick Speck, *director*

Piccolo
Amy Ensel
Tiffany Peters
Kaelah Williams

Flutes
Amy Ensel
Tiffany Peters
Kaelah Williams

Oboe
Wendy Davidson

Clarinets
TJ Allgeier
David Bybee
Carolyn Fassio
Michelle Gilfert
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Brad Rogers
Adam Thomas

Bass Clarinets
Courtney Drown
Jennifer Korfhage

Bassoons
Erica Jones
Jon Rohner

Saxophones
Eric Allen
Daniel Reams
Joshua Toppass

Horns
Scott Cooksey
Colin Dorman
Christian Hansen
Jody Hurt
Lindsay Pummell

Trumpets
Curtis Essig
Reese Land
Roger Levering
Mark Lynn
Zack Schell
Kristi Schmidt
Michael Teglasi

Trombones
Rusty Crimm
Derek Peters
Cory Zilisch

Bass Trombone
Stasi Fafalios

Euphonium
David Centers

Tubas
Chris Bettler
Raymond Green
Chris Schmidt

Percussion
Jenny Branson
Rick Mattingly
Jeremy McMonigle

Bass
Alice Markiewicz

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Piccolo

Chelsea Reidinger	Floyds Knobs, IN

Flutes

Carrie Ellis *	Danville, KY
Melanie Burrier	Lexington, KY
Jena Hudson	Scottsburg, IN
Lauren Morris	Crestwood, KY
Katelin Dickerson	Elizabethtown, KY
Megan Dutcher	Elizabethtown, KY
Kelly Moreman	Stuart, FL

Oboe

Connor Karrick	Alexandria, KY

Clarinets

Bruno Bedard *	Taylorsville, KY
Kat Randall	Louisville, KY
Yvonne Freckmann †	Poteet, TX
Brandy Marcum	Louisville, KY
Alex Enyart	Alexandria, KY
Elise Bauer	Louisville, KY
Janelle Newton	Elizabethtown, KY
Joe Wermuth	Jeffersonville, IN
Elysha Ruiz	Aguadilla, PR

Bass Clarinet

Josh Jackson	Crestwood, KY

Bassoon

Travis Royce *	Louisville, KY
Paul Tromba	Daytona Beach, FL
Phoebe Bell	Elizabethtown, KY

Alto Saxophones

Cambron Little *	Owensboro, KY
Damien Hicks	Crittenden, KY
Nick Burke	Lawrenceburg, IN

Tenor Saxophone

Leah Fowler	Dover, AR
Kimberly Kennedy	Cynthiana, KY

Baritone Saxophone

Jimmy Caldwell	Summersville, WV

Horns

Ian Wolfe *	Lawrenceburg, KY
Tyler Taylor *	Louisville, KY
Ben Taylor	Shelbyville, KY
Aaron Coomer	Seymour, IN
Josh Goodman	Fairfield, OH
Justin Warner	Medford, OR
Matt DeVore	Louisville, KY
Will Brooks	Louisville, KY
Katherine Brodie	Crestwood, KY

Trumpets

Jonathan Wysong *†	Soddy-Daisy, TN
Joe Meibers	Winchester, KY
Todd Mullins	Louisville, KY
Micah Holt †	Colorado Springs, CO
Gabe Wartman	Ft. Mitchell, KY
Amber Colliver	Lexington, KY
Kristian Kemker	Salem, IN

Trombones

Michael Tignor *	Richmond, VA
Sam Stidham	Radcliff, KY
Sam York	Glasgow, KY
Austin Wilson	Crestwood, KY

Bass Trombones

Hiroshi Fukuoka †	Pocatello, ID

Euphoniums

Hardy Kikuchi *	Lexington, KY
Patrick Albert	Palmyra, IN

Tubas

Kinsey Whearty *	Roundup, MT
Marie Knueven	
Craig Leidelmeijer	Somerset, KY

Percussion

Michael Cowan *	Russellville, KY
Dylan Combs	Floyds Knobs, IN
Stephen Baker	Louisville, KY
Christopher Cutshaw	Lexington, KY
Sami Barzee	Elizabethtown, KY
Aimee Edelen	Meade County, KY

* principal
† graduate student

University of Louisville Concert Bands

University of Louisville Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002 and 2006 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference and the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Most recently, chamber players from the Wind Ensemble have been invited to perform at the 2011 KMEA In-Service Conference in February.

University of Louisville Symphonic Band

The Symphonic Band, directed by Amy Acklin, is comprised of top level musicians from the University and the School of Music. The Symphonic Band performs literature composed for large wind, brass, and percussion ensembles. Giving several concerts each year, the Symphonic Band provides students with a diverse repertoire that is performed with great attention to musical and artistic qualities. Members are selected by audition.

University of Louisville Concert Band

The Concert Band, directed by Dr. Mark Lynn, is comprised of music majors and non-music majors seeking a fine musical experience. No formal audition is required of non-music majors.

University of Louisville Community Band

The University of Louisville Community Band provides an opportunity for students and people of all ages within the community to perform. The band presents at least one concert each semester on campus as well as various performances around the city of Louisville. Recent performance venues includes Six Flags, Iroquois Amphitheater, Louisville Zoo, Winterfest, Salvation Army benefit Concerts and Wave3 TV Christmas presentations. The group rehearses each Monday evening between 7:15 - 9:15 p.m.. College credit is available.

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, October 13, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Fantasy No. 8 in E Minor for Solo Flute — Georg Philipp Telemann (1681-1767)
- Largo
- Spirituoso
- Allegro

Michelle Schapmire, *flute*
(Student of Kathleen Karr)

Partita in A Minor for Solo Bassoon — J.S. Bach (1685-1750)
- Allemande
- Courante

Calvin McLain, *bassoon*
(Student of Matthew Karr)

Density 21.5 for Solo Flute — Edgard Varese (1883-1965)

Sarah Carney, *flute*
(Student of Kathleen Karr)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Reese Land, *trumpet*

with

William Budai, *piano*
Saulo DeAlmeida, *bass*
Chad Floyd, *percussion*

Guest Alumnus Recital

Thursday Evening
October 13, 2011
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Toot Suite — Claude Bolling (b. 1930)

- Allègre
- Mystique
- Rag-Polka
- Marche
- Vespèrale
- Spirituelle

The performers encourage applause between movements.

His Eye Is On The Sparrow — Charles H. Gabriel (1856-1932), arr. Luigi Zannielli & Bill Wolaver, adpt. Reese Land

October 14, 2011
University of Louisville
School of Music
Comstock Hall

TRIO SOLIS
Corinne Stillwell, violin
Gregory Sauer, cello
Read Gainsford, piano

W.A. Mozart
(1756-1791)

Trio in C Major, K. 548
- Allegro
- Andante cantabile
- Allegro

John Psathas
(b. 1966)

Island Songs (1998)
- I. Driving
- II.
- III. with extreme energy

Intermission

Joaquín Turina
(1882-1949)

Círculo: Fantasía para piano, violín y violoncello, Op. 91
- Amanecer
- Mediodía
- Crepúsculo

Arno Babajanian
(1921-1983)

Trio in F-sharp Minor (1952)
- Largo – Allegro espressivo
- Andante
- Allegro vivace

Complete Violin Sonatas
Saturday, October 15, 2011
Max Rabinovitsj, *violin* Dror Biran, *piano*

PROGRAM

Sonata for Violin and Piano in G Major, Op. 78, No. 1 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata for Violin and Piano in A Major, Op. 100, No. 2 — Johannes Brahms
- Allegro amabile
- Andante tranquillo—Vivace
- Allegretto grazioso (quasi Andante)

INTERMISSION

Sonata for Violin and Piano in D Minor, Op. 108, No. 3 — Johannes Brahms
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

PROGRAM NOTES

"O tones without words, when you speak into the heart, you arouse powerfully the depths of soul within me." Attributed to 14-year old Elisabeth Kulmann.

Throughout his life, Brahms kept a notebook of quotations that were important to him. This excerpt from his notebook attests to the power of purely instrumental music. The first violin sonata was inspired by one of Brahms's songs, keeping the "tones" but losing the "words."

Johannes Brahms wrote his three sonatas for violin and piano within the ten-year period of 1878 to 1888. These warm and richly conceived pieces offer a depth and intimacy characteristic of Brahms's style, using the different registers of the violin to set moods. The first sonata is the longest, and the third sonata reflects Brahms's mature style in which he packed four movements into a concentrated 23 minutes, shorter even than the three-movement first sonata.

By 1878, when he began composing the first sonata, the forty-five year-old Brahms was an established and respected composer. He customarily composed his music in countryside resorts during the summer, where it was easier for him to focus. The first sonata for violin and piano was composed mostly in the summer of 1879 near a lake in Austria. The pastoral quality of the second symphony, written in 1877, carries into the first sonata. The first sonata also follows his violin concerto of 1878, and the fiery nature of the concerto is answered by the gentle qualities of the sonata. The second and third sonatas were written closer together; he wrote the second in 1886, began the third sonata that same year, and finished it in 1888. Brahms spent these summers in Switzerland.

The beautiful first sonata has connections to another piece by Brahms. The theme of the last movement is drawn from the third song of his Op. 59, called "Regenlied" (Rain Song). The poem, by Klaus Groth, speaks of raindrops that lead to a world of dreams. The opening rhythm of the song "Regenlied"—and of the last movement of the violin sonata—is what musicians call a "dotted rhythmic figure", that is, a pattern of long-short-long. (The "Star Spangled Banner" opens with a dotted figure: "O-oh say".) In addition to using the song's melody in the last movement, Brahms uses the dotted rhythm in the violin at the beginning of the first movement, Vivace ma non troppo (Lively, but not too much). The second movement, Adagio (Slow), unfolds languorously with an expansive and winding theme. Here, the dotted figure is used for a contrasting interlude that suggest a somber funeral march. The languorous theme returns and is finally joined by the dotted figure. The thoughtful mood of the last movement, Allegro molto moderato (Fast, but very moderate), is created through the arpeggiated accompaniment that underlies the "Regenlied" melody. Brahms ties all three movements together by bringing back the theme of the second movement, which is woven with the last movement theme as the sonata concludes. The dotted figure is heard throughout.

Lyricism abounds throughout the three movements of the second sonata, in A Major. The Allegro amabile (Fast and amiable) initiates a dialogue between piano and violin. The movement is rhapsodic, yet maintains a forward momentum. Its coda offers a time of reflection; the melodic motives are presented in greater isolation before building to a impassioned ending. The second movement combines slow and fast sections, making a single piece out of what are usually two different movements. The Andante tranquillo (Tranquil and moderate speed) resembles an intermezzo with its simply stated melody; it alternates with a Vivace (Lively) section that, like a scherzo, scampers in a rapid triple meter. Brahms creates a six-part form as these two sections trade with each other; what drives this alternation is the tonal design moving among a complex of keys, centering on D and F. The Allegro grazioso, quasi Andante (Fast and graceful, somewhat moderate) provides a contemplative close to

the sonata. Brahms enhances this thoughtful quality by dwelling on the violin's lower register and employing suspenseful arpeggios at dramatic moments in the piano. In the coda, the violin moves to its high register, intensifying the close.

The last of Brahms's sonatas for violin and piano is dedicated to his friend and colleague, Hans von Bülow. Bülow was an influential conductor of the time, whose support for Brahms and his music had grown during the 1870s. In 1880, Bülow was appointed as orchestra conductor at the court of Meiningen; he increased the standard of this orchestra and offered it to Brahms to use as a laboratory for trying out his new orchestral pieces.

In many ways, this is the most intense and compact of Brahms's violin sonatas. The first movement, Allegro (Fast), begins with an interplay between the violin's melody and the piano's intricate figuration, like the last movement of the first sonata. Rhythmically, it goes off balance at times, giving the listener the sense of losing the beat. The movement rises to heights of passion before it ends softly. The slow movement, Adagio, proceeds tenderly with calm motion to create a very simple piece. The pace resumes with the third movement, Un poco presto, e con sentimento (A little rapidly, and with sentiment). A motive of two repeated notes dominates this work, darting playfully about the piano first and then in the violin, at times lending a serious undercurrent. The Presto agitato (Very fast and agitated) has a symphonic scope, opening boldly with chords sprawling across the piano registers and a driving accompaniment in the violin. Brahms makes full use of the two instruments in building this finale; they urge each other on, evoking large forces with grandly-textured themes.

Brahms's earliest experiences as a touring musician were with violinists, and these were with top musicians. Eduard Reményi (1830–98) was a Hungarian violinist who met Brahms in Hamburg in 1850, a time when many Hungarians were using that port city as their point of emigration to the west. Through Reményi, Brahms learned about gypsy music. Reményi and Brahms toured Germany in 1853, and it was during this tour that Brahms met Joseph Joachim. Joachim (1831–1907) was taken with Brahms's musical sensitivity and reflective personality. The two became close friends, sharing musical and personal insights; their friendship, although tested and strained at times, lasted for decades. These three violin sonatas bear the imprint of these violinists.

UNIVERSITY OF
LOUISVILLE®
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presents

Music eX Series

eXplore. eXpress. eXemplify. eXperience.

featuring the music of Johannes Brahms

Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Complete Violin Sonatas
Saturday, October 15, 2011
Max Rabinovitsj, *violin* Dror Biran, *piano*

PROGRAM

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- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata for Violin and Piano in A Major, Op. 100, No. 2 — Johannes Brahms
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- Andante tranquillo—Vivace
- Allegretto grazioso (quasi Andante)

INTERMISSION

Sonata for Violin and Piano in D Minor, Op. 108, No. 3 — Johannes Brahms
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

PROGRAM NOTES

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Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.



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74th Season
Three Hundred Forty-Sixth Concert
of the Society

The Jerusalem Quartet

Alexander Pavlovsky, *violin*
Sergei Bresler, *violin*
Ori Kam, *viola*
Kyril Zlotnikov, *cello*

University of Louisville
Sunday, October 16, 2011
3:00 P.M.
Comstock Concert Hall

2011-2012 Contributors to Date to the Chamber Music Society of Louisville

We will be pleased to add the names of additional contributors in subsequent programs.

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Program

String Quartet in D Minor, K. 421 (1783) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro moderato
- Andante
- Menuetto (Allegretto)
- Allegretto, ma non troppo (Variations)

String Quartet in G Minor, Op. 10 (1893) — Claude Debussy (1862-1918)
- Animé et très decidé
- Assez vif et bien rythmé
- Andantino doucement espressif
- Très modéré—Très mouvemente et avec passion

Intermission

String Quartet No. 2 in A Major, Op. 68 (1944) — Dmitri Shostakovich (1906-1975)
- Overture (Moderato con moto)
- Recitative and Romance (Adagio)
- Valse (Allegro)
- Theme and Variations

The Jerusalem Quartet appears by arrangement with David Rowe Artists
www.davidroweartists.com
The Jerusalem Quartet records for Harmonia Mundi
www.jerusalemstringquartet.com

The Chamber Music Society was founded in 1938 by the University of Louisvi and operates in affiliation with the University of Louisville School of Music. F more information, please visit www.louisvillechambermusic.org.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numero individuals and organizations that join in its purpose of presenting performances the world's best chamber music by its most renowned artists. The Board of Truste thanks all who contribute to this effort and help bring meaningful music to o community:

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The Miriam Weis Endowment
The Gerhard Herz Estate
University of Louisville School of Music
Dr. Jean Christensen
WUOL 90.5 FM

Gerhard Herz was a long-time beloved faculty member of the University of Loui ville School of Music and an invaluable supporter of the Chamber Music Societ Before his death in 2000, Gerhard made a gift to the Society to insure that both th number of concerts as well as the quality of musicians be maintained for five year In order to continue this legacy, a new donor category was established and name the Gerhard Herz Fund Sustainers.

Emile Strong Smith, an involved and generous Chamber Music Society supporte for many decades, died earlier this year at age 102. To recognize her significant co tribution to chamber music in our community, this 2011-2012 season, the Society seventy-fourth, is dedicated to her memory. In her honor, the top contributo category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. Fo information on becoming a Herz-Smith Sustainer, please contact Barbara Brick (502) 329-4901 or bababb@bellsouth.net.

CLASSICAL WUOL 90.5 FM

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Next Chamber Music Society Concert

November 13, 2011 - 3:00 p.m.

Metropolitan Museum Artists in Concert

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Combos

Steve Coleman Combo
Directed by Ansyn Banks

Cannonball Adderley Combo
Directed by Tyrone Wheeler

Johnny Hodges Combo
Directed by Ansyn Banks

Monday Evening
October 17, 2011
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

500 Miles High — Chick Corea

Gingerbread Boy — Jimmy Heath

Steve Coleman Combo
Kris Lewis & Michah Holt, *trumpets*
Dan Gomby, *alto sax*
Isaac Poole, *guitar* Matt Pulley, *bass*
Coty Johnson & Isaiah Baker, *drums*
Ansyn Banks, *director*

Toys — Herbie Hancock

Have You Met Miss Jones — Rodgers/Hart

Cannonball Adderley Combo
Joe Hanna, *tenor sax* Shane Porter, *bari sax*
Nick Kaiser, *trumpet* Chris Grzech, *piano*
Tom Coovert, *guitar*
John Brodie, *bass* John Kleemeier, *drums*
Tyrone Wheeler, *director*

Paranoia — Jesse McBee

Bathynerita — Brandon Coleman

Johnny Hodges Combo
Ryan Sanders, *alto sax* Chris Clark, *tenor sax*
Jesse McBee, *trumpet* Pierson Keating, *piano*
Brandon Coleman, *guitar*
Luke McIntosh, *bass* Bruno Souza, *drums*
Ansyn Banks, *director*

Jazz Ensemble I
Directed By John la Barbera
Comstock Hall 8:00 PM
October 18, 2011

Black Nile	Wayne Shorter b. 1933 Arr. Chris Clark
Big Bruiser	John Fedchock b. 1957
A Woman's Name	John La Barbera b. 1945
Lester Jumps Out	Bob Mintzer b. 1953
Seven Steps To Heaven	Victor Feldman 1934-1987 Arr. Gordon Goodwin
Somewhere Along The Way	Kurt Adams, Sammy Gallop Arr. John La Barbera
Yours Or Mine Or Blues	Pat La Barbera b. 1944 Arr. John La Barbera
Nardis	Miles Davis 1926-1991 Arr. George Stone
Take The A Train	Duke Ellington 1899- 1974 Arr. Gordon Goodwin

Saxes

Samir Kambarov	Rostov-On-Don, Russia
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Jon Driver	Corydon, IN
Shane Porter	Niskayuna, NY

Trumpets

Don Woods	Decatur, AL
Joseph Thieman	Dayton, OH
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Todd Mullins	Louisville, KY

Trombones

Mike Smith	La Grange, KY
Irene Andhika	Stafford, VA
Michael Tignor	Richmond, VA
James Clark	Smithfield, KY

Rhythm

Javier Perez	Guitar	Bogota, Colombia
Kendall Carter	Piano	Louisville, KY
Luke McIntosh	Bass	Mackay, Australia
Will Fisher	Drums	Truro, Nova Scotia Canada

UNIVERSITY OF
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presents

University Student Composers

Wednesday Evening
October 19, 2011
8:00 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
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Thank you.

PROGRAM

CelebraSon (2010, rev. 2011) — José Julio Díaz Infante
celebrating two hundred years.... Of independence? — (b. 1973)

Jordan Waller, *piano*

The Importance of a Glass (2011) — Chris Kincaid
(b. 1981)

Parker Scinta, *guitar*

Nigerian Scam Cycle (2011) — Yvonne Freckmann
(b. 1988)

Forgive my indignation if this message comes to you
I am a staff of one
MY HEART CHOOSING TO BLESS YOU
LET'S DO THIS BUSINESS WITH TRUST
Boost your ego

Deborah Mae Hill, *soprano*
Yvonne Freckmann, *piano*

PROGRAM NOTES

(written by the composers)

CelebraSon (2010, rev. 2011) **José Julio Díaz Infante**
celebrating two hundred years.... Of independence? **(b. 1973)**

CelebraSon was commissioned by the MEXIK[C]O festival in Czech Republic and written in versions for piano and brass quintet simultaneously. The title suggests a play on words related to the celebration of the bicentennial of the independence of Mexico.

The work incorporates rhythmic elements characteristic of the "Son" (traditional popular tune) style, and invites the listener to reflect on whether there really is much to celebrate in these two hundred years.

Born in México City, **José Julio Díaz Infante** has combined a music education career with composition, he holds a Licentiate degree in music theory from Trinity College, London and music education-composition degrees from CIEM in México City. He was music theory instructor at CIEM for over ten years and held the position of academic director at the Hidalgo State Music School in México. He has participated in music education conferences in Europe, South America and México and his music has been performed in France, the Czech Republic and México by ensembles such as the Latin American String Quartet and Mexico's National Symphony, among others.

He is currently a Fulbright scholar pursuing a M.M. in composition at UofL under the guidance of Marc Satterwhite.

The Importance of a Glass (2011) **Chris Kincaid**
(b. 1981)

We go through life meeting thousands of people. The people that become our friends, those that we welcome into our lives, shape who we are. Some we interact with daily for years; others are only present for a short time. *The Importance of a Glass* was written for such a friend, in and out of my life in only two years time. The character of the piece nods towards his acute attention to detail. Exact rhythms and textures in the piece are as important as the specific shape of a glass to hold his favorite beer, while interspersed moments of improvisation are reflective of his love for the unexpected and random in life. His life has since entered a new chapter. Just as the world carries on, unaware of our paths and friendships, the coda introduces itself as inevitable change. It is change that is our only constant.

Chris Kincaid is a junior composition student studying with Dr. Steve Rouse at the University of Louisville. He is currently working on a Pierrot ensemble piece to be performed in the spring. Apart from music, his interests lie within twentieth century literature and speculative fiction. He also enjoys restoring his 1940s cape cod house with his wife Leslie and their cat Walter.

Nigerian Scam Cycle (2011) — **Yvonne Freckmann (b. 1988)**

Nigerian Scam Cycle, for high voice and piano, is a song cycle based on texts that found me. I began collecting the subject lines of spam and phishing e-mails after noticing the character of these often humorous and audacious messages. In the lyrics, I preserved the original capitalization and grammar. Sometimes, someone's e-mail trash can be another's treasure. Enjoy!

Yvonne Freckmann is a composer, performer and avid promoter of new music. Equally at home in two countries, she began her piano studies in Braunschweig, Germany, and began playing clarinet, accordion and composing after moving to a small town in south Texas during sixth grade. She earned her B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas in 2010, and her teachers principal teachers were Drs. Carolyn True (piano), and Timothy Kramer (composition). Her most recent collaboration includes writing a string quartet for the Chamber Music Institute hosted by the University of Nebraska at Lincoln in June 2011. Her work has been performed at the 2008 SCI Student National Conference, and the 2009 New York City Electroacoustic Music Festival, where she was the youngest participant, as well as the Czech-American Summer Music Institute in Prague in 2009. She is currently a Bomhard Fellow at the University of Louisville, studying with Drs. Marc Satterwhite (composition) and Dror Biran (piano).

To receive occasional e-mail notices of new music events at UofL, please send an e-mail to **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

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Yvonne Freckmann

Nigerian Scam Cycle (2011)

Forgive my indignation if this message comes to you
DO NOT FAIL MY REQUEST IMPORTANT URGENT RESPOND. DO NOT FAIL MY REQUEST IMPORTANT URGENT RESPOND.
I NEED YOUR URGENT RESPONSE - Compliments Of The Season. Forgive my indignation if this message comes to you.
I NEED YOUR HELP IN THIS GREAT OPPORTUNITY
Mr. Williams Nana writes:
Dear Friend, This message might meet you in utmost surprise.
Please I Need Your Urgent Reply.
Dear Friend, I urge you to exercise a little patience and read.
Dear Friend, Although you might be apprehensive as we have never met before.
DO NOT FAIL MY REQUEST IMPORTANT URGENT RESPOND. DO NOT FAIL MY REQUEST IMPORTANT URGENT RESPOND.
Forgive my indignation if this message comes to you.

I am a staff of one
Miss Merry
My Dearest one,
Hi, My name is Merry Justin Yak,
23 years old originated from Sudan. I decide to write to you.

GOOD DAY, GOOD DAY
My Name is Mr. Kabodialo
I am writing from Burkina Faso, West Africa.
I am a staff of one.

MY HEART CHOOSING TO BLESS YOU
MY HEART CHOOSING TO BLESS YOU.
Dear Beloved, my name is Mrs. Alisa Josif and I am suffering from ovarian...
Dear Friend, I am Mrs. TAMARA ZAHRAN, and I have been suffering from ovarian cancer disease. BLESS YOU FROM MY HEART.
Dear One, I am Madam Aidata Hinda. I am a widow being that I lost my husband. Please I Need Your Help.

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LET'S DO THIS BUSINESS WITH TRUST
I want to transfer $10.5 Million dollars to your bank account.
VERY URGENT
Send Detail to Claim Your 750,000.00 Pounds Awarded to You By the Premier.
(READ CAREFULLY AND KEEP SECRET)
LET'S DO THIS BUSINESS WITH TRUST.

You reached first place.
Make money. Be happy.
Don't miss out on this.
What do you think?

I will be very glad if you do assist me to relocate the sum...
VERY URGENT
Immediate transfer of $23.5 Million Dollars to you.

LET'S DO THIS BUSINESS WITH TRUST.
TRUSTING YOU and your family.

Boost your ego
Boost your ego instantly with this weapon. Impress all in the locker room.
Free Sample
Enlarge with Free Sample
Want to act like a pornstar? Bang a blue-colored pilule!
Free Sample
Free Sample!
With a new genetical engineering breakthrough published, Give her the best of you.
It's affordable and easy, this male and female revealing.
Get BIGGER with Free Sample.
Get BIGGER with Free Sample.
It's all natural and safe. Michelle Obama shows her warmer side...
Get BIGGER with Free Sample.
Enlargement pills free trial.
Free trial!
Boost your ego instantly with this weapon. Make her a happy camper!

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Thursday, October 20, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Meditation for Bass Trombone — Hidas Frigyes (1928-2007)

James Clark, *bass trombone*
(student of Brett Shuster)

"I Got Rhythm" — Paul Harvey (b. 1935)

Emily Danielson, *clarinet*
(student of Dallas Tidwell)

Piece in E-flat Minor for Tenor Trombone and Piano — J. Guy Ropartz (1864-1955)

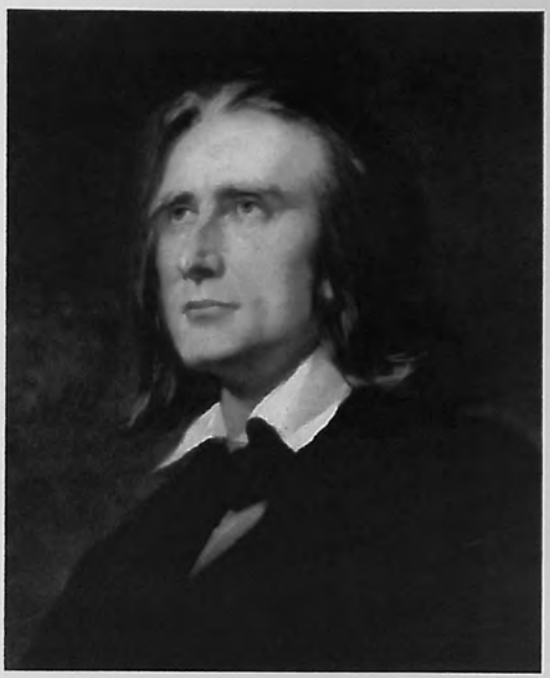
Irene Andhika, *tenor trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

UNIVERSITY OF
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presents

Happy 200th Birthday Franz Liszt!

A Recital of Songs by Franz Liszt



Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Faculty Recital

Saturday Evening
October 22, 2011
8:00 p.m.
Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Schwebe, schwebe, blaues Auge
Freudvoll und Leidvoll
Ich möchte hingehn
O lieb', o lieb'

Quatre Mélodies de Victor Hugo
- Enfant, si j'étais roi
- Comment, disaient-ils
- S'il est un charmant gazon
- Oh! quand je dors!

Der Fischerknabe (from *Drei Lieder aus Schillers "Wilhelm Tell"*)

PAUSE

Discussion: *Franz Liszt, the Song Composer*

Tre Sonetti di Petrarca
- Pace non trovo
- Benedetto sia 'l giorno
- I' vidi in terra angelici costumi

Schwebe, blaues Auge (Dingelstedt)

Schwebe, blaues Auge, schwebe
Unabwendbar ob dem meinen,
Einen Frühling wirk und webe
Rings um mich in lichtem Scheinen.
Klinge, süße Stimme, klinge
An mein Herz im Tongewimmel,
Trag auf deiner Engelschwinge
Mich Verwandelten gen Himmel.
Jüngst noch Nacht und Winter war es;
Nun ists plötzlich Tag geworden,
Tag und Mai, ein wunderbares
Sein in Strahlen und Akkorden!
Überall ein Hoffnungsschiller,
Ein verheißend Frühlingswetter,
Blütenwellen, Lerchentriller,
Nachtigallenlustgeschmetter.
Laß, o laß ihn nicht vergehn,
Diesen letzten Lenz der Erde,
Bis ich seine Blumen sehn,
Seine Früchte brechen werde.

Hover, blue eyes, hover,
Inevitably fixed upon mine.
Spring works and weaves,
Rings around me in the clear light.
Resound, sweet voices, resound,
In my heart like warbling,
Carry me on your angel's wings.
Transport me to heaven,
Recently it was night and winter,
Now it has suddenly become day
Day and May a wonderful
Presence in radiance and harmony!
Everywhere shines a ray of hope,
A promise of springtime,
Time for blossoms, trilling larks,
The nightingale's joyful outburst.
Let it, oh let it not go away,
This last springtime of the earth,
Until I see its flowers,
And see its fruit withered.

Freudvoll und leidvoll (Goethe)

Freudvoll und leidvoll,
Gedankenvoll sein;
Hangen und bangen
In schwebender Pein;
Himmelhoch jauchzend
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Joyful and sorrowful
Thoughtful am I;
Longing and anxiousness
In constant pain;
High in the sky rejoicing
Yet despairing to death;
Happy alone
Is the soul that loves.

Ich möchte hingehn (Herwegh)

Ich möchte hingehn wie das Abendrot
Und wie der Tag mit seinen letzten Gluten –
O leichter, sanfter, ungefühlter Tod –
Mich in den Schoß des Ewigen verbluten!
Ich möchte hingehn wie der heitre Stern
Im vollsten Glanz, in ungeschwächtem Blinken,
So still und schmerzlos möchte gern ich
In des Himmels blaue Tiefe sinken!
Ich möchte hingehn wie der Blume Duft,
Die freudig sich dem schönen Kelch entringet,
Und auf dem Fittig blütenschwangrer Luft
Als Weihrauch auf des Herrn Altar sich schwinget.
Ich möchte hingehn wie der Tau im Tal,
Wenn durstig ihm des Morgens Feuer winken –

I wish to pass away like the sunset,
And like the day in its last glow -
Oh light, gentle, imperceptible death -
To bleed out in eternity's breast!
I wish to pass away like the bright star
In full glow, in undimmed sparkle,
So quietly, and painlessly would I gladly
Sink into the deep blue of heaven!
I wish to pass away like a flower's scent
Which is joyfully wrung from the lovely calyx,
And on the wings of bloom-filled breezes
Swings aloft as incense to the Lord's altar.
I wish to pass away like the dew of the valley,
When the thirsty morning fires call it -

O, wollte Gott, wie ihn der Sonnenstrahl,
Auch meine lebensmüde Seele trinken!
Ich möchte hingehn wie der bange Ton,
Der aus den Saiten einer Harfe dringet,
Und, kaum dem irdischen Metall entflohn,
Ein Wohllaut in des Schöpfers Brust verklinget.
Du wirst nicht hingehn wie das Abendrot,
Du wirst nicht hingehn wie der Stern versinken,
Du stirbst nicht einer Blume leichten Tod,
Kein Morgenstrahl wird deine Seele trinken!
Wohl wirst du hingehn, hingehn ohne Spur,
Doch wird das Elend deine Kraft erst schwächen,
Sanft stirbt es einzig sich in der Natur,
Das arme Menschenherz muß stückweis brechen!

Oh, would God, as the sun's beams drink it,
Also drink my life-weary soul!
I wish to pass away like an anxious tone,
Emerging from the strings of a harp,
And, barely having escaped from earthly metal,
Euphoniously dies away in the creator's bosom.
You shall not pass away like the sunset,
You shall not pass away like a sinking star,
You shall not die the easy death of a flower,
No morning sunbeam will drink your soul!
You shall pass away, truly, without a trace,
But your vigor will be weakened by wretchedness,
Gentle dying can only be found in nature,
The poor human heart must break into pieces!

O lieb', o lieb' (Freiligrath)

O lieb', o lieb' solang du lieben kannst!
O lieb', so lang du lieben magst!
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst.
Und sorge, daß dein [Herze] glüht
Und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.
Und wer dir seine Brust erschließt,
O tu ihm, was du kannst, [zulieb]!
Und mach ihm jede Stunde froh,
Und mach ihm keine Stunde trüb.
Und hüte deine Zunge wohl,
Bald ist ein böses Wort gesagt!
O Gott, es war nicht bös gemeint,
Der andre aber geht und klagt.

O love, o love as long as you can!
O love, o love as long as you like!
The time is coming, the time will come,
When you will stand grieving at the grave.
And let your heart glow
And nurture and carry love
So long as for you another heart
In love warmly beats.
And to one whose breast opens for you
O, for him, you should do what you can in love!
And make him happy in each moment,
And make him never sad in one.
And guard your tongue completely,
In case an ill word should ever escape!
O God, it was not meant like that,
Yet the other departs and grieves.

Enfant, si j'étais roi (Hugo)

Enfant, si j'étais roi, je donnerais l'empire,
Et mon char, et mon sceptre, et mon peuple à genoux,
Et ma couronne d'or, et mes bains de porphyre,
Et mes flottes, à qui la mer ne peut suffire,
Pour un regard de vous!
Si j'étais Dieu, la terre et l'air avec les ondes,
Les anges, les démons courbés devant ma loi,
Et le profond chaos aux entrailles fécondes,
L'éternité, l'espace et les cieux et les mondes,
Pour un baiser de toi!

Child, if I were king I would give my empire,
And my chariot, scepter, and my bowing people,
And my golden crown, and my porphyry baths,
And my fleets that the sea could not hold,
For one of your glances!
If I were God, earth and heaven with the waves,
The angels, the demons bent before my law,
And the chaos of the deep fertility,
Eternity, space, the heavens and the worlds
(Would I give) for a kiss from you!

Comment, disaient-ils (Hugo)

Comment, disaient-ils, Avec nos nacelles,
Fuir les alguazils? Ramez, disaient-elles.
Comment, disaient-ils, Oublier querelles,
Misère et périls? Dormez, disaient-elles.
Comment, disaient-ils,
Enchanter les belles Sans philtres subtils?
Aimez, disaient-elles.

"How," asked the men, "can we in our small boats,"
"Flee the Spanish Police?" "Row," said the women.
"How," asked the men, "can we forget strife,"
"Misery, and danger?" "Sleep," said the women.
"How," asked the men,
"Can we enchant lovely women without potions?"
"Love," said the women.

S'il est un charmant gazon (Hugo)

S'il est un charmant gazon que le ciel arrose,
Où brille en toute saison quelque fleur éclose,
Où l'on cueille à pleine main
Lys, chèvre-feuille et jasmin,
J'en veux faire le chemin où ton pied se pose!
S'il est un rêve d'amour, parfumé de rose,
Où l'on trouve chaque jour quelque douce chose,
Un rêve que Dieu bénit, où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid où ton coeur se pose!

If there exists a charming grassy place sky-watered,
Where flowers bloom in every season
Where one can freely gather
Lilies, woodbines, and jasmines,
I would make it the path where your feet would tread.
If there exists a dream of love, scented with roses,
Where sweet and gentle things are daily found,
A dream blessed by God joining soul to soul,
O, I would fashion it into the nest for your heart!

Oh! quand je dors (Hugo)

Oh! quand je dors, viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche S'entrouvrira!
Sur mon front morne où peutêtre s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...
Et soudain mon rêve Rayonnera!
Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme S'éveillera!

O as I sleep, come to my bed,
As to Petrarch Laura appeared,
And as you pass, touch me with your breath…
Suddenly my lips will part!
Upon my disturbed face, where perhaps rests
A dark dream, which has been there too long,
Let your gaze lift it as a star…
And suddenly my dream will be radiant!
Then on my lips where dances a flame,
A flash of love purified by God himself,
Place a kiss, and tranform from angel to woman…
Suddenly my very soul will awaken!

Der Fischerknabe (Schiller)

Es lächelt der See, er ladet zum Bade,
Der Knabe schlief ein am grünen Gestade,
Da hört er ein Klingen, wie Flöten so süß,
Wie Stimmen der Engel im Paradies.
Und wie er erwachet in seliger Lust,
Da spielen die Wasser ihm um die Brust,
Und es ruft aus den Tiefen:
Lieb' Knabe, bist mein!
Ich locke den Schläfer, ich zieh ihn herein.

The lake smiles inviting one to bathe,
The boy slept on the green bank,
He heard a tinkling, like flutes, so sweet
Like angels' voices in paradise.
And as he awakens in blissful desire,
Playfully the waters beat against his breast,
And a call comes from the depths;
Lovely boy, you are mine!
I lure the sleeper, I draw him down!

Pace non trovo (Petrarch)

Pace non trovo, e non ho da far guerra,
E temo, e spero, ed ardo, e son un ghiaccio:
E volo sopra 'l cielo, e giaccio in terra;
E nulla stringo, e tutto 'l mondo abbraccio.
Tal m'ha in priggion, che non m'apre, né serra,
Né per suo mi ritien, né scioglie il laccio,
E non m'uccide Amor, e non mi sferra;
Né mi vuol vivo, né mi trahe d'impaccio.
Veggio senz'occhi; e non ho lingua e grido;
E bramo di perir, e cheggio aita;
Ed ho in odio me stesso, ed amo altrui:
Pascomi di dolor; piangendo rido;
Egualmente mi spiace morte e vita.
In questo stato son, Donna, per Voi.

I find no peace, and can not make war,
I fear, yet hope, am burning yet freezing;
I soar to heaven, and lie upon the ground;
I can hold nothing, yet embrace the world.
Love has me imprisoned, neither open nor shut,
Neither claiming me nor allowing me freedom,
And neither kills me nor unbinds me;
He would not have me live, nor leaves me in torment.
I look without eyes, and I cry out with no tongue;
I long to perish, and yet plead for mercy;
And I hate myself, and love another;
I feed on sorrow; yet in weeping laugh;
Equally am I repelled by death and life.
In this state am I come, my lady, because of you.

Benedetto sia 'l giorno (Petrarch)

Benedetto sia 'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l punto
E 'l bel paese e 'l loco, ov'io fui giunto
Da'duo begli occhi che legato m'ànno;
E benedetto il primo dolce affanno
Ch'i' ebbi ad esser con Amor congiunto,
E l'arco e la saette ond' i' fui punto,
E le piaghe, ch'infino al cor mi vanno.
Benedette le voci tante,
ch'io chiamando il nome di Laura ho sparte,
E i sospiri e le lagrime e 'l desio.
E benedette sian tutte le carte
Ov'io fama le acquisto, e il pensier mio,
Ch'è sol di lei, si ch'altra non v'ha parte.

Blessed be the day, the month, the year,
The season, the hour, the very moment,
The beautiful land, the very spot
Where two beautiful eyes enthralled me.
And blessed be the first sweet sorrow
I suffered as love overwhelmed me,
Stinging me with bows and arrows,
And the wounds which pierced my heart.
Blessed be the many voices,
Which echoed out as I called Laura's name,
The sighs, the tears, and the desires;
And blessed be all my writings
In which I have spread her fame, and my thoughts,
Which are only of her and could be of nothing else.

I' vidi in terra angelici costumi (Petrarch)

I' vidi in terra angelici costumi,
E celesti bellezze al mondo sole;
Tal che di rimembrar mi giova, e dole:
Che quant'io miro, par sogni, ombre, e fumi.
E vidi lagrimar que' duo bei lumi,
Ch'han fatto mille volte invidia al sole;
Ed udì' sospirando dir parole
Che farian gir i monti, e stare i fiumi.
Amor! senno! valor, pietate, e doglia
Facean piangendo un più dolce concento
D'ogni altro, che nel mondo udir si soglia.
Ed era 'l cielo all'armonia s'intento
Che non si vedea in ramo mover foglia.
Tanta dolcezza avea pien l'aer e 'l vento.

I saw on earth an angelic grace,
And heavenly beauty unmatched on earth,
That to my memory is rejoicing and pain;
Already clouded with dreams, shadows, and mists,
And I saw tears spring from those two bright eyes,
Which often put the sun itself to shame;
And heard words sighed
Which can move mountains and stop rivers.
Love, wisdom, excellence, pity and grief
Created in those cries a sweeter concert
Than any other ever heard on earth.
And heaven was so intently listening to the harmony
That no leaf on any tree was moving,
Filled with such sweetness was the air and wind.

Upcoming Events at the School of Music

(All events are admission-free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Wednesday, October 26 - 7:00 p.m. (Bird Recital Hall)
Guest Artists: Jamey Aebersold & Dave Liebman, jazz saxophones

Wednesday, October 26 - 8:00 p.m. (Comstock Concert Hall)
Faculty Artists: Kathleen Karr, flute, & Stephen Mattingly, guitar

Sunday, October 30 - 3:00 p.m. (Comstock Concert Hall)
University Chorus, Collegiate Chorale, & Cardinal Singers

Monday, October 31 - 8:00 p.m. (Comstock Concert Hall)
University Symphony Orchestra Halloween Spooktacular

Tuesday, November 1 - 8:00 p.m. (Comstock Concert Hall)
University Brass Ensemble

Thursday, November 3 - 7:00 p.m. (Bird Recital Hall)
University Double Bass Studio

Friday, November 4 - 8:00 p.m. (Comstock Concert Hall)
University Early Music Ensemble

Sunday, November 6 - 3:00 p.m. (Comstock Concert Hall) *Admission Charge*****
Music eX Series: Dror Biran, piano - featuring solo piano music by Brahms. Pre-concert lecture at 2:15 p.m. in Music Building room 130. Tickets are $15 for general admission & $5 for students.

Monday, November 7 - 7:00 p.m. (Bird Recital Hall)
University Jazz Combos

Monday, November 7 - 8:00 p.m. (Comstock Concert Hall)
New Music Festival: Chamber Music - featuring guest composer-in-residence Chen Yi.

Tuesday, November 8 - 8:00 p.m. (Bird Recital Hall)
New Music Festival: Electronic & Computer Music

Wednesday: November 9 - 8:00 p.m. (Comstock Concert Hall)
New Music Festival: University Wind Ensemble & New Music Ensemble

Thursday, November 10 - 8:00 p.m. (Comstock Concert Hall)
New Music Festival: University Collegiate Chorale & Cardinal Singers

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David Liebman Quartet, Guest Artist

October 26, 2011

Bird Hall

No program provided

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Kathy Karr, *flute*

and

Stephen Mattingly, *guitar*

Faculty Recital

Wendesday Evening
October 26, 2011
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Take a Seat Scholarship Campaign: An investment in the future of music

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Sonatina for flute and guitar, Op. 205 — Mario Castelnuovo-Tedesco (1895-1968)
- I. Allegretto gracioso
- II. Tempo di Siciliana
- III. Allegro con spiritoso

Piéce en forme de Habanera — Maurice Ravel (1875-1937)

Entr'acte — Jacques Ibert (1890-1962)

PAUSE

The Piper Calls — Frederick Speck (b. 1955)

Omaggio a Fellini — Simone Iannarelli (b. 1970)

from *L'histoire du tango* — Astor Piazzolla (1921-1992)
- I. Bordel – 1900
- II. Café – 1930
- III. Nightclub – 1960

PROGRAM NOTES

The Piper Calls (2011) — **Frederick Speck (b. 1955)**

Commissioned by Kathy Karr and Stephen Mattingly, *The Piper Calls* is a concise work for flute and guitar, featuring both as partners in rhythmically energetic dances and lyrical interludes. Heard, in general, as fast-slow-fast-slow-fast, the music begins with a spirited dance that features both instrumentalists in an interplay of rapid figuration and dramatic point. This section melts into a lyrical interlude that is tinged with a slight melancholy. This section closes with a guitar soliloquy of reminiscence, like a sunset; the feeling you get when you look to the west. Out of this cadential moment, the music bursts into the return of dance rhythms. After a time, the guitar part pulls back into lyrical gestures and a more relaxed pacing, coaxing the flute part to wind down, too, feigning arrival. In the end, the dance music wins out as figures regenerate the energy of the beginning of the work. The verve accumulates and leads to a short coda that emphasizes the music's dramatic character in a vivacious dash to the finish.

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Thursday, October 27, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Augsburg Hymn — Johann Kugelmann (1495-1542), arr. William Schaefer

Fanfare — Paul Dukas (1865-1935), arr. David Mathie

University of Louisville Trombone Ensemble
Ian Gregory, Irene Andhika, Phil Steinmetz, Brandon Etienne,
Samuel York, Samuel Stidham, Colin Wise, *tenor trombones*
James Clark, Joseph Murrell, Michael Tignor, *bass trombones*
Brett Shuster, *Director*

TERRY CRAVENS, 2011 ALUMNI FELLOW
University of Louisville - Bachelors of Music 1963
University of Louisville - Masters of Music 1965

Terry S. Cravens is the trombone professor and chair of the winds and percussion department at the University of Southern California Thorton School of Music. He was a member of the Louisville Orchestra and the Austin Symphony. Additionally he has performed with the Vienna Philharmonic, San Antonio Symphony, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Ojai Festival Orchestra and the Los Angeles Brass Society. He participated in twenty-two first edition recordings with the Louisville Orchestra conducted by Robert Whitney, the Mozart *Requiem,* Bruckner's *Seventh Symphony* and Wagner's *Die Walkure* with the Vienna Philharmonic conducted by Istvan Kertesz and Georg Solti. He also performed on a direct disc Wagner Album with the Los Angeles Philharmonic, under the baton of Erich Leinsdorf. Currently he is an active freelance performer in the Los Angeles area and is a member of the Pasadena Symphony, the Los Angeles Master Chorale Sinfonia and the Los Angeles Opera Orchestra.

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Concertino for String Bass and Piano — Lars-Erik Larsson (1908-1986)

1. Ballad: Moderato
2. Arioso: Lento
3. Finale: Allegro Vivace

Sam Zaccone, *double bass*
(student of Sidney King)
Debbie Dierks, *piano*

Sonata in g minor for cello and piano — Ludwig van Beethoven (1770-1827)

1. Adagio sostenuto e espressivo - Allegro Molto piu tosto presto

David Taustine, *piano*
(student of Dror Biran)
Anne Richardson, *cello*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*
Ruthanne Fulton, Carlisle Schoner, Joshua Hein,
Na-Rae Lee, Josh Hamilton, Kate McCoskey
graduate student conductors

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*
Ruthanne Fulton, *graduate student conductor*

and

CARDINAL SINGERS

Kent Hatteberg, *conductor*
National Collegiate Choral Organization (NCCO)
National Convention Preview Concert

Margaret Comstock Concert Hall
Sunday, October 30, 2011
3:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Gloria (Mass in C, Op. 86) — Ludwig van Beethoven (1770 - 1827)
Ruthanne Fulton, *student conductor*
Sarah Tubbesing, *soprano* Carlisle Schoner, *alto*
Josh Hamilton, *tenor* Nick Pappe, *bass*
Bomi Lee, *piano*

I love my love (Six Choral Folksongs) — Cornish folksong, arr. Gustav Holst (1874 - 1934)
Joshua Hein, *student conductor*

Musicks Empire (Triptych) — Lloyd Pfautsch (1921 - 2003)
Kate McCoskey, *student conductor*

Veni Sponsa Christi — Giovanni Pierluigi da Palestrina (1525/26 - 1594)
Na-Rae Lee, *student conductor*

Verleih uns Frieden — Felix Mendelssohn (1809 - 1847)
Josh Hamilton, *student conductor*
Ruthanne Fulton, *piano*

Ain'-a that good news — arr. William L. Dawson (1899 - 1990)
Carlisle Schoner, *student conductor*

COLLEGIATE CHORALE

Ave Regina coelorum — Ko Matsushita (b. 1962)
Women of the Collegiate Chorale

De Profundis — Estêvão Lopes Morago (c.1575 - after 1630)
Ruthanne Fulton, *student conductor*

Dnes Xristos — Vasily Titov (c.1650 - c.1715)
Ruthanne Fulton, *student conductor*
Emily Yocum, Anna Rittenhouse, *soprano*
Lauren Dillman, Carlisle Schoner, *alto*
Ricky Lynn Case II, Joshua Hein, Josh Hamilton, *tenor*
Jacob Hein, Josh Brooks, John Combs, *bass*

Pater Noster — Pēteris Vasks (b. 1946)
Ruthanne Fulton, *student conductor*

Thoughts on the Moon — Arden Skoglund (b. 1986)

We two — Steven Sametz (b. 1954)
IV. Not heat flames up and consumes
V. We two, how long we were fool'd
Men of the Collegiate Chorale

CARDINAL SINGERS

Kyrie eleison (Missa Papae Marcelli) — Giovanni Pierluigi da Palestrina (1525/26 - 1594)

Der 2[te] Psalm: Warum toben die Heiden (Op. 78, No. 1) — Felix Mendelssohn (1809 - 1847)

Sarah Tubbesing, Lydia Cox, *soprano*
Ruthanne Fulton, Carlisle Schoner, *alto*
Josh Hamilton, Geoffrey Wallace, *tenor*
Nicholas D. Gray, Austin Echols, *bass*

Veni, dilecte mi! — Wolfram Buchenberg (b. 1962)

O lux beata Trinitas — Ko Matsushita (b. 1962)

Prayer — René Clausen (b. 1953)

The Cardinal Singers will present this program for the National Convention of the National Collegiate Choral Organization (NCCO) in Fort Collins, CO.

Upcoming Events

November 3 - 5, 2011: National Collegiate Choral Organization (NCCO) National Convention, Fort Collins, CO. Cardinal Singers selected to perform

November 7 - 11, 2011: New Music Festival. Performance by the Collegiate Chorale and Cardinal Singers 8:00 P.M., Thursday, November 10, 2011

November 21, 2011: Graduate Choral Conducting Recital, Ruthanne Fulton, Collegiate Chorale and University Chorus, 8:00 P.M.

November 28, 2011: *Messiah Meets Mancini* - Messiah, Part 1 by G.F. Handel, carol arrangements by Henry Mancini, Orchestra Kentucky (Jeffrey Reed, conductor) and the Collegiate Chorale, Van Meter Hall, Bowling Green, KY, 7:30 P.M.

December 4, 2011: WUOL Holiday Concert, Cardinal Singers, other choirs TBA, St. Martin of Tours, 3:00 P.M.

January 22-23, 2012: 8th annual Honor Choir Festival, Collegiate Chorale, Cardinal Singers, selected high school participants

February 27, 2012: 9th annual Margaret Comstock Chamber Choir Competition

February 29 - March 3, 2012: American Choral Directors Association (ACDA) Southern Division Convention, Winston-Salem, NC. Cardinal Singers selected to perform

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly
Jody McCaffery
Sarah Tubbesing+
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Bailey Haskell
Rachel Hobbs
Emily Howes
Amanda Morrison
Emily Nash
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*+
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Alto I
Uadani Butto
Lauren Dillman
Ruthanne Fulton*
Na-Rae Lee*
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*+

Bass I
Marquese Carter
Caleb Coleman
Bradley Detro
Jon Fejes
Jonathan Gentry
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols+
Nick Pappe
David Taustine

+section leader
**graduate student*

University of Louisville
University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, October 30, 2011

Texts, Translations, and Notes

Selections by the University Chorus

Gloria (Mass in C, Op. 86) **Ludwig van Beethoven**

Early in 1807, Prince Nikolaus Esterhazy invited **Beethoven** to write a mass in honor of his wife's name-day. The composer spent the summer at Heiligenstadt, working on his *Fifth Symphony* in C minor and the *Mass in C* for the Esterhazy princess. He made a diligent study of the mass text, striving to combine a vivid portrayal of the text with a structurally logical musical form. When it was finished, Beethoven wrote to Breitkopf, "I do not like to say anything about my Mass or myself, but I believe I have treated the text as it has seldom been treated." The Mass was first performed on Sunday, September 13, 1807. Apparently, the musicians were woefully unprepared, as most of them chose not to attend the rehearsals, and the prince found it necessary to give strict commands to ensure they would be present for the performance. When Beethoven met with the prince following the performance, Esterhazy infamously queried, "But, my dear Beethoven, what is this that you have done again?" The composer was deeply hurt, and left the court immediately.

The *Gloria* is arranged in three large sections, beginning in C major with majestic exuberance. Within the clear harmonic structure of the piece, Beethoven works in some delightfully surprising moments, such as the brief journey to E major at the "bonae voluntatis" and the dramatic shift from strong V-I declamations on "laudamus te, benedicimus te" to hushed, sudden genuflection in B-flat major for the "adoramus te." He moves to the subdominant for a call and response section between the tenor solo and chorus at the "Gratias agimus tibi." Descending melodic gestures in the orchestration graciously decorate the vocal lines throughout this section, creating the link between the first and second parts of the movement. At the second section, *Andante mosso*, the mood changes dramatically. The meter shifts from broad cut time to a gently pulsing 3/4, and it modulates to F minor – a key which Beethoven may have deliberately associated with suffering and punishment of the innocent. He used it for the character Florestan in his opera *Fidelio,* in the *Egmont* overture, and here at the reference to Christ's suffering in taking the sin of the world, and the human pleas for mercy on that basis. The alto solo leads the prayers, with the chorus softly pleading in the background, and the other soloists taking up the melodic gestures in turn. At the "Qui sedes ad dexteram Patris," Beethoven writes a sudden outburst in octaves, a theologically oriented gesture reflecting the oneness of Christ with God, used here for the first time and associated with similar texts throughout the Mass. Rising lines in the chorus and orchestra bring the middle section to a prayerful but expectant juncture that bursts suddenly into the third section, returning to C major and the majestic sense of the opening. Again, Beethoven uses octaves, with chorus and orchestra in unison, for the "Quoniam tu solus" text, before launching a joyful fugue at the "cum sancto spiritu" to brilliantly drive the movement to its conclusion.

Gloria in excelsis Deo.	*Glory to God in the highest.*
Et in terra pax	*And on earth peace*
hominibus bonae voluntatis.	*toward men of good will.*
Laudamus te. Benedicimus te.	*We praise you. We bless you.*
Adoramus te. Glorificamus te.	*We worship you. We glorify you.*
Gratias agimus tibi	*We give you thanks*
propter magnam gloriam tuam.	*for your great glory.*
Domine Deus, Rex coelestis,	*Lord God, heavenly King,*
Deus Pater omnipotens.	*God the Father almighty.*
Domine Fili unigenite, Jesu Christe.	*Lord, the only begotten Son, Jesus Christ.*
Domine Deus, Agnus Dei, Filius Patris.	*Lord God, Lamb of God, Son of the Father.*
Qui tollis peccata mundi,	*Who takes away the sins of the world,*
miserere nobis.	*have mercy on us.*

Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Who takes away the sins of the world,
hear our prayer.
Who sits at the right hand of the Father,
have mercy on us.
For you alone are holy.
You alone are the Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

I love my love (Six Choral Folksongs) **Cornish folksong, arr. Gustav Holst**

Gustav Holst arranged *I love my love* as part of his *Six Choral Folksongs* in 1916 in response to a request from his friend, W.G. Whittaker. *I love my love* is a tale of traumatic love. Holst follows the story through six stanzas, each ending with the refrain, "I love my love because I know my love loves me!" He varies the mood and voices to create drama. The story tells of a young woman, whose lover was sent to sea by his parents in order to break up the relationship. She becomes so distraught that she is sent to Bedlam (home of the oldest psychiatric hospital in the world) and put in chains!

Holst begins with the chorus as narrator, hearing the young woman singing over and over the text used as refrain. In the second stanza, the chorus becomes the young woman, telling her story of what happened. The sopranos repeat her phrase, while the lower three voices hum. In the third stanza, the tenors continue the story, while the sopranos and altos repeat her phrase of love continuously. The basses then take over as narrator in the fourth stanza, and notice that as the young woman is crying her lover returns. The moment he hears she is in the asylum, he rushes to her. Holst indicates the passion of the moment by accelerating the tempo, broadening the dynamic spectrum, and adding the tenors to the texture. In the fifth stanza, the sopranos become the young woman, asking if the young man is her lover who was sent away. Tenors and basses respond passionately as the young man, identifying himself and promising to end all the wrongs caused by his parents. In the final stanza, the tenors are the narrators of a happy ending, while the other voices restate the refrain.

Abroad as I was walking,
one evening in the spring,
I heard a maid in Bedlam
so sweetly for to sing;
her chains she rattled with her hands,
and thus replied she:
"I love my love because I know
my love loves me!"

"O cruel were his parents
who sent my love to sea,
and cruel was the ship
that bore my love from me;
yet I love his parents since they're his
although they've ruined me:
I love my love because I know
my love loves me!"

"With straw I'll weave a garland,
I'll weave it very fine
with roses, lilies, daisies,
I'll mix the eglantine;
And I'll present it to my love
when he returns from sea
I love my love because I know
my love loves me!"

Just as she there sat weeping,
her love he came on land,
Then, hearing she was in Bedlam,
he ran straight out of hand;
He flew into her snow white arms,
and thus replied he:
"I love my love because I know
my love loves me!"

She said: "My love don't frighten me;
are you my love or no?"
"O yes, my dearest Nancy,
I am your love, also
I am return'd to make amends
for all your injury;
I love my love because I know
my love loves me!"

So now these two are married,
and happy may they be
Like turtle doves together,
in love and unity.
All pretty maids with patience wait
that have got loves at sea;
I love my love because I know
my love loves me!

Musicks Empire (Triptych)

Lloyd Pfautsch

Musicks Empire is the first piece in a triptych, or set of three pieces, written by **Lloyd Pfautsch**. The first movement deals with the story of the creation of music, as imagined by Andrew Marvell, a 17th century English poet. A chant-like beginning by the tenors and basses slowly expands to include the entire choir as the story moves along. The piece ends with a triumphant hallelujah section, celebrating the creation of music.

First was the World as one great Cymbal made,
Where Jarring Windes to infant Nature plaid.
All Musick was a solitary sound,
To hollow Rocks and murm'ring Fountains bound.

Jubal first made the wilder Notes agree;
And Jubal tun'd Musicks Jubilee:
He call'd the Ecchoes from their sullen Cell,
And built the Organs City where they dwell.

Each sought a consort in that lovely place;
And Virgin Trebles wed the manly Base.
From whence the Progeny of numbers new
Into harmonious Colonies withdrew.

Some to the Lute, some to the Viol went,
And others chose the Cornet eloquent.
These practising the Wind, and those the Wire,
To sing Mens Triumphs, or in Heavens quire.

Then Musick, the Mosaique of the Air,
Did of all these a Solemn noise prepare:
With which She gain'd the Empire of the Ear,
Including all between the Earth and Sphear.

Victorious Sounds, yet here your Homage do
Unto a gentler Conqueror then you;
Who though He flies the Musick of his praise,
Would with you Heavens Hallelujahs raise. -Andrew Marvell

Veni Sponsa Christi

Giovanni Pierluigi da Palestrina

Palestrina is known as one of the most significant liturgical composers of the sixteenth century in Italy. "Polyphony" and "sacred" are perhaps the best words to describe his music. He left 105 masses and more than 300 motets. Some of his motets were used later in his parody masses. One of the examples is *Veni Sponsa Christi*, written for four voices in 1563, which is in his first published collection of sacred music.

The text is divided by two commas, with each section providing its own melodic material. In doing so, you can see a definite AaBbCcDd form by looking at the big picture. The first melodic elements are presented in imitation at one measure intervals. The style is later used for the first *Kyrie* section in the *Missa Veni Sponsa Christi*. The following syncopated melody, at the text "accipe coronam," is later used in the *Christe* section of the *Missa Veni Sponsa Christi*. The last two parts of text go to the end, closing with a big G major chord.

Veni sponsa Christe,	*Come, betrothed of Christ,*
accipe coronam	*and accept the crown*
quam tibi Dominus praeparavit in aeternum.	*which the Lord has prepared for you for ever.*

Verleih uns Frieden

Felix Mendelssohn

Felix Mendelssohn is one of the great German composers of the early romantic period and many of his compositions have become staples of the choral repertoire. *Verleih uns Frieden* is Mendelssohn's setting of a text by Martin Luther. In 1831, upon receiving a copy of a Lutheran hymnal, the *Lutherisches Liedbüchlein*, Mendelssohn decided to set the text in canon. The first declaration of the theme is provided by the men of the choir.

The theme appears a second time in the women's voices while the men provide a countermelody. The piece culminates with the final appearance of the theme, this time in four-part chorale setting. The piano reduction provides an introduction and postlude to Mendelssohn's theme. The flowing melodic lines of the accompaniment allow the listener to imagine Mendelssohn's original orchestration for two cellos.

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten!
Es ist doch ja kein Andrer nicht,
Der für uns könnte streiten,
Denn du, unser Gott alleine.
-Martin Luther

Mercifully grant us peace,
Lord God, during our life on earth.
There is indeed no other
who could fight for us
than you, our God, alone.

Ain'-a that good news **arr. William L. Dawson**

William L. Dawson is an African-American composer, choir director, and professor known particularly for his arrangements of spirituals. He earned his bachelor's degree at the Horner Institute of Fine Arts; however, he did not actually receive his degree because of his race (although he was asked to write the music for the graduation ceremony). After continuing his studies in Chicago, he returned to his high school alma mater, the Tuskegee Institute, to begin his tenure as a professor. Dawson developed the 100-voice *a cappella* choir there into an internationally recognized ensemble. *Ain'-a that good news* is one of Dawson's most beloved spiritual arrangements. The way that he infuses his rich musical heritage into his compositions is particularly evident in this arrangement. The jubilant melody and energetic rhythm propel the music forward in its heartening message of finding a joy not of this world.

I got a crown up in-a the Kingdom, ain'-a that good news!
I got a crown up in-a the Kingdom, ain'-a that good news!
I'm a-goin' to lay down this worl', goin'-a shoulder up-uh my cross,
Goin'-a take it home-a to my Jesus, ain'-a that good news!

I got a robe up in-a the Kingdom, ain'-a that good news!
I got a robe up in-a the Kingdom, ain'-a that good news!
I'm a-goin' to lay down this worl', goin'-a shoulder up-uh my cross,
Goin'-a take it home-a to my Jesus, ain'-a that good news!

I got a Savior in-a the Kingdom, ain'-a that good news!
I got a Savior in-a the Kingdom, ain'-a that good news!
I'm a-goin' to lay down this worl', goin'-a shoulder up-uh my cross,
Goin'-a take it home-a to my Jesus, ain'-a that good news, my Lawd!

Selections by the Collegiate Chorale

Ave Regina coelorum **Ko Matsushita**

Japanese composer/conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and vice-president of the Tokyo Choral Association. He is resident conductor and artistic director of ten choirs. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir Vox Gaudiosa performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the Robert Edler Prize for Choral Music, an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. He is frequent member of international juries at choral competitions.

Ave Regina coelorum uses a rhythmic ostinato as its fundamental building block. It appears first in the mezzo soprano voices, then is passed to the other voice parts as the three-voice texture expands to four, then six parts. A brief tranquillo section on the text *Salve, radix sancta* changes the mood before the brisk return of the rhythmic ostinato.

Ave Regina coelorum,	*Hail, Queen of Heaven!*
Ave Domina Angelorum:	*Hail, Mistress of Angels!*
Salve, radix sancta	*Hail, holy root*
Ex qua mundo lux est orta.	*From which the Light for the world has risen.*

De Profundis

Estêvão Lopes Morago

Estêvão Lopes Morago was born in Madrid, but spent most of his life and career in Portugal. In 1592 he began his studies with Filipe de Magalhães, attending the Colégio dos Moços do Coro maintained by the Évora Cathedral. He received his bachelor's degree four years later, and became both a priest and licentiate by 1605. In August, 1599, he became *mestre de capela* of the cathedral at Viseu, Portugal where he remained for the rest of his life. He was given a month's leave in January, 1626 in order to negotiate the publishing of his church music with the royal printer at Lisbon. He was unsuccessful, and only two surviving manuscript collections of Morago's works remain. The collections include a number of psalm settings, 35 motets, 18 four-part hymns, and several *Magnificat* settings, as well as various pieces for Advent, Christmas and the Office of the Dead. Morago's hymns were evidently popular, since twelve of them were copied into 18th-century partbooks at the cathedral.

Like many of his Portuguese contemporaries, Morago remained fundamentally conservative in his compositional style, retaining polyphonic structures and forgoing any ventures into continuo writing. He created harmonic tension and dramatic effect in his music often by juxtaposing relatively disparate chords, by changing accidentals in successive imitative entries, and through the use of passing tones and chains of suspensions.

Morago's *De Profundis* is set for four voices. The opening theme in the soprano bows in humility or despair before reaching up an octave at the word 'clamavi.' The alto answer reaches up a half-step, then a fourth, creating intense suspensions with the upper voice, only exceeded by the dimished tenth created between bass and soprano a few pulses later as the lower voices take up the opening theme and answer. As the counterpoint progresses, the voices come together twice to create E-flat major sonorities on the word 'Domine' before moving to center around G for the second verse of the psalm. The altos introduce a descending fourth motive on the word 'exaudi,' that moves quickly through each of the voices, creating an upward, more hopeful sense for the conclusion of the motet.

De profundis clamavi ad te, Domine:	*Out of the depths I cry to you, O Lord:*
Domine, exaudi vocem meam.	*Lord, hear my voice.*
-Psalm 130:1-2a	

Dnes Xristos

Vasily Titov

Vasily Polikarpovich Titov was a noted and prolific composer of the polychoral style in Russia. He was a member of the tsar's 'singing clerks' and best known during his lifetime for his three-part settings of the complete Psalter, published in 1680. During this time, as significant reforms in ecclesiastical chant were being undertaken, the newly imported polyphonic style, *partesnoye peniye* (part-singing), became widespread in Moscow. Brought from the west through Poland and the Ukraine, the new style was promoted especially by Nikolai Diletsky who wrote his treatise *Grammatika musikiyskogo peniya* as a composition manual for the new 'sacred concerto' genre. Eight and twelve voice settings are not uncommon in the genre, and there is at least one work for 48 voices. Russian works of this era are often compared to early seventeenth-century German choral music, particularly that of Schütz, or to the polychoral music of Venice. Titov's concertos are generally written for a single choral group, though he clearly draws on *concertato* technique, frequently alternating small groups or soloists with the larger ensemble, in addition to the use of imitation and florid gestures characteristic of the Baroque style.

Dnes Xristos is a twelve-voice concerto for the Feast of the Lord's Baptism. Titov structured the work around three text selections, beginning with a powerful declamation of the poetic liturgical verse (*sticheron*) for the Feast, describing Christ's meeting with John the Baptist at the Jordan River. The second section is based on verses from the Psalm 114, used here to describe the reaction of angelic and earthly elements – especially water – to the baptism event. The imitative gestures tossed among the twelve voices create a kind of musical storm, wave upon wave, depicting the trembling heavens and the fleeing sea. Solo sections dominate the transition between the second and third section. A trio of basses question the sea and river. Duets between the outermost parts (representing heaven and sea) tremble melismatically, as they relate their testimony, with a trio of voices presenting the words of Christ, "Baptize me, John." The final section launches into triple meter (symbolic of the Trinity), with text taken from the Gospel accounts of Christ's baptism. Bell-like punctuation on the word "ghlas" is the first of its kind in Russian

music, but is an intentional device, drawing on an ancient association of the Russian church bells with the divine voice and character. Again trios of solo voices are used to present divine words which are then taken up by the entire ensemble for a majestic finish.

Днесъ Христос на Иордан прииде креститися;	Dnes Xristós na Iordán priíde krestítisia
Днесъ Иоанн касается верху Владычню.	Dnes Ioánn kasáyetsia verxú Vladïchniu.
Силы небесныя ужасошся,	Sílï nebésnïya uzhasóshasia,
Преславное видяще таинство.	Preslávnoye vídiashche táinstvo.
Море виде и побеже, Иордан возвратися вспять.	Móre víde i pobezhé, Iordán vozvratísia fspiat?
Что ти есть, море, яко побегло еси,	Chto ti yest móre, yáko pobéglo yési,
И тебе, Иордане, яко возвратися еси вспять?	I tebé Iordáne, yáko vozvratísia yesí fspiat?
Услышахом глаголюща Иисуса ко Иоанну:	Uslïshaxom ghlaghóliushcha Iisúsa ko Ioánnu:
"Крести мене, Иоанне."	"Krestí mené, Ioánne."
И се глас, с небесе, глаголющ:	I se ghlas s nebesé, ghlaghóliushch:
"Сей есть Сын мой возлюбленный,	"Sey yest Sïn moy vozliublennïy.
Того послушайте."	Toghó poslusháyte."

Today Christ comes to the Jordan to be baptized;
Today John touches the head of the Master.
The heavenly hosts tremble in amazement
As they behold the most glorious mystery.
The sea looked and fled; Jordan turned back.
What ails you, O sea, that you fled,
And you, O Jordan, that you turned back?
We heard Jesus say to John:
"Baptize me, John."
And a voice from heaven was heard, saying:
"This is my beloved Son,
Listen to him!"

Pater Noster

Pēteris Vasks

Latvian composer **Pēteris Vasks** studied double bass and composition at the Emils Darzins Music School in Riga, and began performing with various Latvian orchestras from the age of fifteen. From 1964 until his required year of military service in the Soviet Army he studied bass with Vytautas Sereika at the Lithuanian Conservatory, and then continued his composition studies from 1973-78 at the Latvian Music Academy. In 1989 he returned to the Emil Darzins Music School as teacher of composition. In 1996, he received the Herder-Prize from the Alfred Toepfer Foundation and the Baltic Assembly Prize. He has also received the Latvian Great Music Award three times: for *Litene* (1993), for his violin concerto, *Distant Light* (1998), and his 2nd Symphony (2000).

Vasks composes with the specific aim of stirring the spiritual dimension in life – beliefs, love, and ideals. Both his instrumental and choral works reflect his passionate concern for nature, for the beauty of the world and of life as well as the tragedies of ecological, moral, and social destruction. His own suffering and the oppression of the Latvian people is also often referenced and felt in his work. As a musician, and as the son of a well-known Latvian pastor, Vasks suffered both personally and professionally under the repressive Soviet cultural controls. Since 1990, however, his works have been increasingly recognized and performed worldwide. Most of his choral works have been written since 1990 as well, once he was free to set (sacred) texts as he wished.

The *Pater Noster* was composed in 1991, revised in 1997, and published in 2000. It may be performed either *a cappella* or with strings. The work divides simply into three sections, beginning in C minor with the address and opening requests of the prayer, unfolding in sustained phrases with rich harmonic progressions. At the mid-point of the prayer, beginning with the request for daily bread, all the requests focus on human needs. Here the music moves to G as tonal center, and Vasks reduces and rebuilds the texture, intensifying the harmonic progressions and phrase development through each supplication, climaxing with a nearly anguished plea at "et ne nos inducas in tentationem" (and lead us not into temptation). He returns to the opening material and key for the concluding doxology, settling finally into a warmly chromatic 'amen.'

Pater noster, qui es in coelis:
Sanctificetur nomen tuum:
Adveniat regnum tuum:
Fiat voluntas, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie:
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
Sed libera nos a malo.
Quia tuum est regnum, et potestas,
et gloria in saecula. Amen.

Our Father, who art in heaven:
Hallowed be thy name:
Thy kingdom come:
Thy will be done on earth as it is in heaven.
Give us this day our daily bread,
And forgive us our debts,
As we forgive our debtors.
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom, and the power,
And the glory forever. Amen.

Thoughts on the Moon

Arden Skoglund

Minnesota native **Arden Skoglund** has been composing and arranging solo piano works since childhood and vocal works since the age of 16. He received a full scholarship to play basketball at Valparaiso University, where he began his music education degree. He transferred to Minnesota State University in Mankato in 2007, where he studied composition with David Dickau, and graduated in 2009 with a degree in vocal music education. He is currently Director of Music and Worship at Evangelical Free Church of the Palouse in Pullman, WA and is teaching piano, voice, and composition and learning to be a piano technician.

The piece's author, Rachel, and I met several years ago, 2008 I believe, working together with Worldview Academy leadership camps. A few months later I ran across a note on her facebook page called *Thoughts on the Moon.* Since I'm always on the lookout for texts I immediately asked her if I could use it for a piece some time and she agreed. A couple months later I was asked by Andrew Miller, conductor of From Age to Age, a choral ensemble in Minneapolis with whom I was currently singing, to do a commission for them, and this text naturally came to mind. The text of *Thoughts On The Moon* is strikingly visual, and this is what so strongly drew me to it. I could so vividly see what I was reading, and immediately wanted to augment that imagery with sound. The goal of the piece then is very simple though perhaps not easy - to reflect in sound the beauty and imagery already inherent in the text.

-Arden Skoglund

There she sits, a silver lady
in her tower high and fair,
casting shadows deep and shady
beneath the trembling beeches there.
And down her paths of tremulous pale
her unshod feet go dancing dancing dancing.
With icy fingers frosty frail
all slumbering things caressing.
Sometimes she casts a silver ring
about her in the velvet sky
and sometimes in her brooding ire
she turns a-red her slumbering eye.
But only this when lover Sun
her night reign does decry.

We two

Steven Sametz

IV. Not heat flames up and consumes
V. We two, how long we were fool'd

American composer and conductor **Steven Sametz** holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany. He is the Ronald J. Ulrich Professor of Music and director of the Lehigh University Choral Arts. He also serves as Artistic Director for the Princeton Singers and is the founding director of The Lehigh University Choral Composer Forum, a summer course of study designed to mentor emerging choral composers.

Dr. Sametz's recent guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Music Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. His *in time of* appears on the recent Grammy award-winning CD by Chanticleer, *Colors of Love*, and his work may be heard on six other Chanticleer CDs and numerous Lehigh University Choir recordings. Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council on the Arts, and the Santa Fe music festival, creating new works for Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand.

I was extremely pleased when Erick Lichte of Cantus contacted me to compose a set of pieces commissioned by a consortium of men's choirs. Consortium commissioning is always a win-win proposition, since multiple groups can afford to commission larger works, and the composer may look forward to multiple performances of a new piece. In this case, I was delighted by the many fine participating men's choirs, ample evidence that the long and distinguished tradition of male choral singing is alive and well today.

I was even more delighted when Erick Lichte sent me his suggested texts for the work: poems and excerpted lines from the great American poet, Walt Whitman. I assembled these texts into a kind of love story: first glances, first encounter, doubt, assurance and joy. Whitman is a complex poet, and no less complex an individual. Whether one reads these poems as expressions of romantic or platonic love is open to interpretation. Whitman, the rugged individualist, wrote in 1855, *"one's self I sing, a simple, separate person,"* and by 1860 he announced to the world:

I will therefore let flame from me the burning fires that were threatening to consume me,
I will lift what has too long kept down those smouldering fires,
I will give them complete abandonment,
I will write the evangel-poem of comrades and of love.
- Steven Sametz

Not heat flames up and consumes,
Not sea-waves hurry in and out,
Not the air, delicious and dry, the air of the ripe summer,
bears lightly along white down-balls of myriads of seeds,
Wafted, sailing gracefully, to drop where they may;
Not these—O none of these, more than the flames of me,
consuming, burning for his love whom I love!
O none, more than I, hurrying in and out;
—Does the tide hurry, seeking something, and never give up? O I the same;
O nor down-balls, nor perfumes, nor the high,
rain-emitting clouds, are borne through the open air,
Any more than my Soul is borne through the open air,
Wafted in all directions, O love, for friendship, for you.
-Walt Whitman

We two—how long we were fool'd!
Now transmuted, we swiftly escape, as Nature escapes;
We are Nature—long have we been absent, but now we return;
We become plants, leaves, foliage, roots, bark;
We are bedded in the ground—we are rocks;
We are oaks—we grow in the openings side by side;
We browse—we are two among the wild herds, spontaneous as any;
We are two fishes swimming in the sea together;
We are what the locust blossoms are—we drop scent around the lanes, mornings and evenings;
We are also the coarse smut of beasts, vegetables, minerals;
We are two predatory hawks—we soar above, and look down;
We are two resplendent suns—we it is who balance ourselves, orbic and stellar—we are as two comets;
We prowl fang'd and four-footed in the woods—we spring on prey;
We are two clouds, forenoons and afternoons, driving overhead;
We are seas mingling—we are two of those cheerful waves,
rolling over each other, and interwetting each other;

We are what the atmosphere is, transparent, receptive, pervious, impervious:
We are snow, rain, cold, darkness—we are each product and influence of the globe;
We have circled and circled till we have arrived home again—we two have;
We have voided all but freedom, and all but our own joy.
-Walt Whitman

Selections by the Cardinal Singers

Kyrie eleison (Missa Papae Marcelli) — Giovanni Pierluigi da Palestrina

The nineteenth ecumenical council of the Roman Catholic Church opened at Trent on December 13, 1545, with the third and closing sessions of the Council of Trent held in 1562 - 1563. One of the council's aims was the reformation of perceived corruptions in church music. They discussed not only the increasing secularization of church music, but also whether excessive contrapuntal display was confusing and obscured the text, interfering with the worship experience of churchgoers. Some believe the work was composed in response to the council's debate on polyphony, putting the date of composition as 1562 or later. The mass may have been composed as early as 1555, when Marcellus II, for whom the work is named, was elected Pope. Marcellus II was an important figure in the church music reforms and had urged musicians to strive for simplicity and clarity in their compositions. Palestrina no doubt composed the work with the recommendations for intelligibility in mind, and it has become one of his most performed and studied works. The Kyrie is set for six voices, showcasing a variety of different voice-part combinations throughout, while reserving the use of the full forces for specific climactic portions in the text. The melodic counterpoint is smooth, while the text remains clear and easily understood. The Kyrie is composed in three distinct sections for the corresponding lines of the text.

Kyrie eleison,	*Lord have mercy,*
Christe eleison,	*Christ have mercy,*
Kyrie eleison.	*Lord have mercy.*

Der 2te Psalm: Warum toben die Heiden (Op. 78, No. 1) — Felix Mendelssohn

Mendelssohn moved to Berlin in late 1843 to take charge of the symphony concerts presented by the opera orchestra and to become director of sacred music at the Berlin Dom. He had just completed his incidental music for *A Midsummer Night's Dream*, adding 11 movements to the magnificent overture he had composed at the age of 17, and the public premiere was presented at the Berlin Schauspielhaus in October 1843. His position at the cathedral inspired some of his finest *a cappella* compositions. He wrote the three Psalms of Opus 78 to be sung as introits during church services at the cathedral. These monumental works of eight-part *a cappella* writing served as models for subsequent composers such as Brahms and Bruckner.

Psalm 2 (*Warum toben die Heiden*) was composed for the Christmas Day Introit of 1843. Originally composed for double chorus and organ, it was revised by the composer in 1845 as a double choir *a cappella* work. The Psalm opens in G minor with raging antiphonal choruses on the text "Why do the heathen rage." Broad gestures in B-flat major contrast the divine Majesty with the agitation of the nations. Alternating trios of soloists follow at Verse 6 (Yet have I set my king upon my holy hill of Zion). The dramatic fury of the two choruses returns at Verse 9 (Thou shalt break them with a rod of iron). The women of the choir then quietly warn kings to "be wise" and judges to "be instructed;" the men urge them to "serve the Lord with fear" and "rejoice with trembling." At Verse 12, the key moves to G major as solo voices emerge, admonishing all to "Kiss the Son, lest he be angry, and ye perish from the way," while the chorus ominously warns them not to anger the Lord. Soloists and choir unite in the comforting conclusion to the Psalm (Blessed are all they that put their trust in him). A magnificent, serene Gloria Patri, set for four voice parts, brings the work to its conclusion.

1. Warum toben die Heiden,	*1. Why do the heathen rage,*
und die Leute reden so vergeblich?	*and the people imagine a vain thing?*
2. Die Könige im Lande lehnen sich auf,	*2. The kings of the earth set themselves,*
und die Herrn ratschlagen mit einander	*and the rulers take counsel together,*
wider den Herrn und seinen Gesalbten:	*against the Lord, and against his anointed:*
3. Lasst uns zerreissen ihre Bande,	*3. Let us break their bonds asunder,*

und von uns werfen ihre Seile!
4. Aber der im Himmel wohnet,
lachet ihrer, und der Herr spottet ihrer.
5. Er wird einst mit ihnen reden in seinem Zorn,
und mit seinem Grimm wird er sie schrecken.
6. Aber ich habe meinen König eingesetzt
auf meinem heiligen Berge Zion.
7. Ich will von einer solchen Weise predigen,
daß der Herr zu mir gesagt hat:
Du bist mein Sohn,
heute hab' ich dich gezeuget;
8. heische von mir, so will ich dir
die Heiden zum Erbe geben,
und der Welt Ende zum Eigentum.
9. Du sollst sie mit eisernem Scepter zerschlagen,
wie Töpfe sollst du sie zerbrechen.
10. So lasset euch nun weisen, ihr Könige,
und lasset euch züchtigen, ihr Richter auf Erden.
11. Dienet dem Herrn mit Furcht
und freuet euch mit Zittern!
12. Küsset den Sohn, daß er nicht zürne,
und ihr umkommet auf dem Wege.
denn sein Zorn wird bald anbrennen,
Aber wohl allen, die auf ihn trauen.

(Gloria Patri)
Ehre sei dem Vater und dem Sohne
und dem heiligen Geiste.
Wie es war von Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen!
-Psalm 2

and cast away their cords from us!
4. He that sitteth in the heavens
shall laugh: the Lord shall have them in derision.
5. Then shall he speak unto them in his wrath,
and vex them in his sore displeasure.
6. Yet have I set my king
upon my holy hill of Zion.
7. I will declare the decree:
the Lord hath said unto me,
Thou art my Son;
I have begotten thee this day.
8. Ask of me, and I shall give thee
the heathen for thine inheritance,
and the uttermost parts of the earth for thy possession.
9. Thou shalt break them with a rod of iron;
thou shalt dash them in pieces like a potter's vessel.
10. Be wise now therefore, O ye kings:
be instructed, ye judges of the earth.
11. Serve the Lord with fear,
and rejoice with trembling.
12. Kiss the Son, lest he be angry,
and ye perish from the way,
when his wrath is kindled but a little.
Blessed are all they that put their trust in him.

Glory be to the Father and to the Son:
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be:
world without end. Amen!

Veni, dilecte mi!

Wolfram Buchenberg

Wolfram Buchenberg grew up in the Allgäu region of Bavaria, Germany. He studied composition with Professor Dieter Acker at the Hochschule für Musik und Theater in Munich. Since 1988 he has been an ensemble director and class piano teacher at the Hochschule. His compositional output includes solo works, orchestral pieces, and musicals, but he is most known for his choral works, including several works for children's choirs.

Professor Buchenberg has received commissions from the Südtiroler Sängerbundes in southern Tyrol, for whom he composed the children's musical *König Laurin und sein Rosengarten* in 1999, and from the Münchner Gemeinde to compose a Mass for the dedication of the newly-built Herz-Jesu Kirche. Other commissions include works for the Limburger Cathedral, the Deutschen Chorwettbewerb 2002, Music Sacra International 2002, the Mainz Cathedral, the Augsburg Philharmonic Orchestra, the Bamberg Cathedral, and the Bayerischen Rundfunkchor. His works have been heard at numerous international competitions and festivals. His *a cappella* work *Ich bin das Brot des Lebens* received special recognition at the 2005 Marktoberdorf International Chamber Choir Competition, as its performance by the Cardinal Singers and Kent Hatteberg received the Marie Straecker-Daelen Prize: the conductor's prize for the best interpretation of a contemporary choral work.

The biblical *Song of Songs* is a collection of vivid love poems, loosely framing a series of conversations between lover and beloved. The story may outline an actual relationship between King Solomon and a young Shulamite woman. Historically, the Song has been most often interpreted allegorically by both Jewish and Christian theologians so that the lovers represent either God and Israel, or Christ and the Church. Although similar images are found in the prophets, especially Isaiah, Hosea, and Ezekiel, the *Song of Songs* is probably best understood as a frank, redolent and extravagant celebration of human love. All of the poems draw significantly on rich garden imagery, deliberately invoking themes of Eden/paradise, overflowing abundance, and innocent, unashamed love.

The text Buchenberg chose for *Veni dilecte mi* is spoken by the maiden Shulamite. He writes that he simply set the text as he understood it: as an erotic daydream, which he realizes with lush, extended harmonies, and sensuous impressionistic colors. The opening gestures, the woman's invitation to her beloved, serve as a recurring refrain. Buchenberg uses intense dissonances between the inner voices and surprising chromatic progressions to depict the dreamy sensuality inherent in the images of ripe fields, flowers, grapevines and pomegranates that simply intensifies the lovers' desire and joy.

Veni, dilecte mi,
egrediamur in agrum,
commoremur in villis,
mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica:
ibi dabo tibi ubera mea.
-Song of Songs 7:11-12

Come, my beloved,
let us go forth into the fields,
and lodge in the villages;
let us go out early to the vineyards,
and see whether the vines have budded,
whether the grape blossoms have opened
and the pomegranates are in bloom:
There I will give you my breasts.

O lux beata Trinitas

Ko Matsushita

(See bio information under *Ave Regina coelorum*)

O lux beata Trinitas, for six-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The hushed beginning, with clashing rhythms between the soprano parts on a unison D, lends a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. The return to C major, this time *fortissimo*, is even more riveting than before. From its onset, *O lux beata Trinitas* maintains continuous energy and drive.

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.
-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
now that the fiery sun recedes,
illuminate with heavenly light our hearts.

Thee we praise with song in the morning,
thee we beseech in the evening;
thy suppliant glory we adore
throughout all ages forever.

Prayer

René Clausen

Raised in California, **René Clausen** graduated from Wilton Senior High School in Wilton, Iowa. He holds his undergraduate degree from St. Olaf College, and the master's and doctoral degrees from the University of Illinois. He has served as director of the Concordia Choir at Concordia College in Moorhead, Minnesota since 1986. Prior to his appointment at Concordia, he was Director of Choral Activities at West Texas State University in Canyon Texas, and Assistant Professor of Choral Music at Wichita State University.

Dr. Clausen has composed works for high school and church choirs as well as more technically-demanding compositions for college and professional choirs. Clausen's compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence on a national basis. His *Memorial*, a composition based on the events of September 11, 2001, for mixed chorus, orchestra, and baritone solo, was the Raymond W. Brock Commission for the American Choral Directors Association National Convention in New York City in February 2003.

Clausen is a frequent guest conductor and guest composer/lecturer, both nationally and internationally. He has conducted All-State choirs in more than 15 states. In addition to choral conducting, Dr. Clausen is becoming increasingly well-known as a guest conductor of the major choral/ orchestral literature, as well as orchestral conducting.

Prayer was commissioned in 2009 by the Yale Alumni Chorus Foundation, Jeffery Douma, director, and premiered during the Chorus's tour to Mexico and Guatemala in August 2009. It is an adaptation of a favorite prayer of Mother Teresa of Calcutta, set in a simple yet captivating manner.

Help me spread your fragrance wherever I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may be only a radiance of Yours.
Shine through me and be so in me
that every soul I know will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
Amen.

- Mother Teresa of Calcutta



presents

University Symphony Horror-chestra

Halloween Haunt-cert

Conducted by the
Undead Student Conductors Bryen Warfield,
Brandon Neal & Matthew Williams, with
Undead Alum Guest Conductor Matthew Butterfield

Brian Hinds, Master of Scaremonies
Kimcherie Lloyd, Manipulator of Mayhem

Monday Evening
October 31, 2011
8:00 p.m.
Comstock Concert Hell

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

SMOKING IS NOT PERMITTED IN THE SCHOOL OF MUSIC BUILDING (EXCEPT THOSE EXPERIENCING BRIMSTONE PROBLEMS). IN THE UNLIKELY EVENT OF FIRE OR OTHER EMERGENCY, PLEASE WALK TO THE NEAREST EXIT. THE USE OF RECORDING DEVICES AND FLASH PHOTOGRAPHY IS STRICTLY PROHIBITED AND PUNISHABLE BY RACK. ON PAIN OF DEATH, PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Rest in Peace.

Prelude:
Funeral Organ Recital
by Guy Younce

The Rites of Scream:
A Procession of the
Undead Symphony Orchestra

PROGRAM

Peer Gynt Suite No. 1
II. Ase's Death

Edvard Grieg
(† died 1907)

Invisible conductor

Pirates of the Caribbean: At World's End

Hans Zimmer
(† Undead)
Arr. Paul Lavender & Robert Longfield

Brandon Neal, conductor

Night on Bald Mountain

Modest Mussorgsky
(† died 1881)

Matthew Butterfield, conductor

"Beetlejuice, Beetlejuice, Beetlejuice!!!"

Danny Elfman
(† Undead)
Arr. Brad Ritchie

Matthew Williams, conductor

"Who Ya Gonna Call?"

Ray Parker, Jr. & Elmer Bernstein
(† Undead)(† died 2004)
Arr. Brad Ritchie

Bryen Warfield, conductor

Symphonie Fantastique, Op. 14
VI. March to the Scaffold

Hector Berlioz
(† died 1869)

Bryen Warfield, conductor

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Bryen Warfield, *Orchestra Manager & Librarian*
Jecorey Arthur, *Assistant Orchestra Manager*
Aaron May, *Assistant Librarian*

First Violin
Julianne King †
Rebecca Neely
Michael Lambert
Marina Konishi Comfort
Daniel Parker
Jalisha Boyd
Mary Grace Reed
Jacob Head

Second Violin
Steve Kinnamon*
Courtney Schisler
Brittney Washam
Courtney Morrison
Catherine Tyree
Hannah Chalk
Leila Trindade
Alexander Moore
Chloe Meinshausen

Viola
Geoff Britton*
Tim Eshing
Elena Dias
Sydney Fogle
Prangchat Fakto
Morganne McCool
Amber Crist
James Hardin

Cello
Felix Borges*
Ryan Snapp
Jared Latta
Nicholas Volpert
Nicholas Weiner
Laurel Yoder
Lindsey Becker
Chelsea Getty
Anne Parsons

Bass
Matthew Boothe*
Aaron May
Eli Raines
Jordan Wright
Andrew Witten
Catherine Craig
Sydney Simpson
Aaron Shockley
Ben Heckel
Karli Bailey

Flute
Sarah Carney*
Michelle Schapmire
Kaila Washington

Piccolo
Sam Williams

Oboe
Teil Buck*
Caitlin Doulenc
Lexi Langella
Connor Karrick

Clarinet
Dylan Lloyd*
Samantha Holman*
Danny Sogar
Robert Acosta

Bassoon
Jackie Royce*
Lauren Roerhig
Calvin McLain

Contra Bassoon
Paul Tromba

Horn
Nancy Waring*
Matt Williams
Elizabeth Metz
Tyler Taylor
Ian Wolfe
Ben Taylor

Trumpet
Brad Curtin*
Seth Burkhardt
Trevor DeJarnet
Don Woods
Halston Soder

Trombone
Ian Gregory *
Brandon Etienn
Phil Steinmetz

Bass Trombone
Joseph Murell

Tuba
Craig Potter *
Bryen Warfield

Percussion
Tony Johnson II
Jimmy Weixler
Mandi Roberts
Jecorey Arthur
Michael Cowan
Dylan Coombs

Piano
Ethan McCullur

Harp
Lydia Falconnie
Roseanna Shafe

† *concert mistress*
* *principal*

PROGRAM

University of Louisville Brass Ensembles

November 1st, 2011

Margaret Comstock Concert Hall

Marche Italienne
Air de Trompette (1)
Air de Trompette (2)

Jean-Baptiste Lully (1632-1687)
arr. Michel Rondeau

Historic Brass Ensemble
Michael Tunnell, Brad Curtin, *Natural Trumpets*
Brett Shuster, Phil Steinmetz, Joe Murrell, *Sackbuts*
Greg Byrne, *Percussion*

Danny Boy, Old Irish Air

arr. Dick Meyer

Fidele Grünröcke

Traditional
arr. Alfred Diewitz

Undergraduate Horn Ensemble:
Katherine Brodie, William Brooks, Jake Campbell, Josh Goodman, Mason Gatch, Aaron Coomer, Ben Taylor, Ian Wolfe, Emma Keller

Sonata for Four Horns (1952)
I. Fugato. Sehr langsam
II. Lebhaft

Paul Hindemith (1895-1963)

Graduate Horn Ensemble:
Nancy Waring, Elizabeth Metzger, Matthew Williams, Jennifer Pope

Trio in E-flat Major for Violin, Horn, and Piano, Op 40
I. Andante

Johannes Brahms (1833-1897)

Daniel Parker, Violin
Matt DeVore, Horn
Ethan James McCollum, Piano

La La Hö Hö

Heinrich Isaac (c. 1450-1517)

Pastime with Good Company

Henry VIII, King of England (1491-1547)

Historic Brass Ensemble
Michael Tunnell, Brad Curtin, *Cornetti*
Brett Shuster, Phil Steinmetz, Joe Murrell, *Sackbuts*

UNIVERSITY OF
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Thursday, November 3, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Concerto No. 1 in G minor for Violin and Piano
Allegro Moderato

Max Bruch
(1838-1920)

Daniel Parker, *violin*
(student of Patrick Rafferty)
Adrienne Fontenot, *piano*

Concerto in F minor
I. Grave
II. Largo
III. Allegro

Georg Frederic Handel
(1685-1759)

Ian Gregory, *trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Tres Piezas Espanolas
II. Passacaglia

Joaquin Rodrigo
(1901-1991)

Alexander Edwards, *guitar*
(student of Stephen Mattingly)

Prelude 1

Manual M. Ponce
(1882-1949)

China Huddleston, *guitar*
(student of Stephen Mattingly)

Horn Trio, Op. 40
I. Andante

Johannes Brahms
(1833-1897)

Matt DeVore, *horn*
(student of Bruce Heim)
Daniel Parker, *violin* Ethan James McCollum, *piano*

Double Bass Studio Recital
University of Louisville School of Music
Bird Recital Hall
Thursday November 3, 2011 7:00 PM

with
Adrienne Fontenot, Piano

Program

Valse Miniature Op.1, No. 2 — Serge Koussevitzky (1874-1951)

Catherine Craig, Double Bass

Sonata in E Minor — Benedetto Marcello (1686-1739)
Adagio
Allegro

Karli Bailey, Double Bass

Sonata in D Minor — Vilmos Montag (1908-1991)
Andante

Andrew Witten, Double Bass

Concerto — Serge Koussevitzky
Allegro

Sydney Simpson, Double Bass

Sonata "1963" — Frank Proto (b. 1941)
Slow and peaceful
Moderato 4

Ben Heckel, Double Bass

Suite in G Major BWV 1007 — J. S. Bach (1685-1750)
Menuet I and II
Gigue

Sam Zaccone, Double Bass

Sonata No. 1 — David Anderson (b. 1962)
Allegro

Jordan Wright, Double Bass

Concerto in A Minor — Giovanni Bottesini (1821-1889)
Andante

Aaron May, Double Bass

Concertino Op. 45, Nr. 11 — Lars-Erik Larsson (1908-1986)
Ballad: Moderato

Eli Raines, Double Bass

Suite in C Major BWV 1009 — J. S. Bach
Bouree I and II

Pablo Souza, Double Bass

Sonata "1963" — Frank Proto
Slow and Peaceful
Moderato 4

Aaron Shockley, Double Bass

UNIVERSITY OF
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Music eX Series

eXplore. eXpress. eXemplify. eXperience.

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Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Solo Piano Music
Sunday, November 6, 2011
Dror Biran, *piano*

PROGRAM

Four Ballades, Op. 10 — Johannes Brahms (1833-1897)
- Andante
- Andante—Allegro non troppo—Molto staccato e leggiero
- Intermezzo: Allegro
- Andante con moto

Six Klavierstücke, Op. 118 — Johannes Brahms
- Intermezzo
- Intermezzo
- Ballade
- Intermezzo
- Romance
- Intermezzo

INTERMISSION

Seven Fantasien, Op. 116 — Johannes Brahms
- Capriccio
- Intermezzo
- Capriccio
- Intermezzo
- Intermezzo
- Intermezzo
- Capriccio

PROGRAM NOTES

"...music such as you have never heard before." Robert Schumann wrote this to his wife Clara, on the day Brahms first played his music for them in 1853. Within a month, Schumann published an article in which he introduced Brahms to the musical world with extravagant praise.

The pieces on today's recital are bookends to Brahms's career, composed in 1854, when he was barely 21 years old, and in 1892, five years before his death. He wrote the Ballades in 1854, when he lived near Clara Schumann during her husband's illness. Opuses 116 and 118 are among Brahms's last works, composed around 1892. Saddened by the deaths of close friends, Brahms had largely stopped composing. He picked up his pen again after hearing a marvelous clarinetist, Richard Mühlfeld, for whom he wrote the clarinet quintet, Op. 115, in 1891 and the two clarinet sonatas, Op. 120, in 1894. Like many other composers, Brahms played piano well, and piano works figured largely throughout his career. These piano works belong to the category of character pieces: short, independent compositions that portray a particular quality or mood. The form is not specified, and may be a ternary design (ABA), a freely-sectioned piece, or even a sonata form. (Sonata form is the design used for first movements of the multi-movement pieces called sonatas.) A piece labeled Romance may have a dreamy quality, whereas a Capriccio is fast and flighty. A scale of these pieces, moving from subdued and calm to impassioned and quixotic might be Romance, Intermezzo, Ballade, Rhapsody, Fantasy, Capriccio. However, composers use these titles somewhat freely. Thus, the third of the Ballades, Op. 10, is subtitled Intermezzo. Mendelssohn often called pieces of this nature "Songs without words", because these pieces create a unique mood in the same way that a song for solo voice and piano does—except, with these piano pieces, the words are not present to clarify the meaning of the music. Character pieces belonging to a single opus number (that is, that are published as a group) are similar to a suite because the pieces are loosely joined in terms of form, tempo and tonal design.

Brahms was just over 20 years old when he met Robert Schumann, one of the most respected composers of his day, and his wife Clara, one of Europe's foremost pianists. Going with his friend, the renowned violinist Joseph Joachim, to Düsseldorf, Germany, at the end of September 1853, Brahms played some of his own compositions for the Schumanns. The couple encouraged him to extend his visit, and Brahms stayed for several weeks. The Schumanns introduced him to many friends and musicians, and this association further kindled Brahm's creativity. Only a few months later, Schumann, suffering from poor mental health, was committed to an institution after trying to commit suicide and remained there until his death in 1856. Hearing of Schumann's illness, Brahms rushed back to Düsseldorf to offer assistance to Clara, who had six children and one on the way. Brahms assisted the Schumanns, continued to compose, and made concert tours with Clara and Joachim, the violinist. Following Robert's death, Clara and Brahms maintained a steady friendship characterized by great openness and candor. He always sought her opinions of his compositions, and she frequently performed his music on her concerts. Brahms grieved deeply when Clara died in 1896.

The romantic literature of the period inspired Brahms to write his four Ballades, Op. 10. While visiting the Schumanns in 1853, he met Julius O. Grimm, a choral conductor, who introduced him to the Scottish collection called "Voices of the People" by Johann Gottfried Herder. Brahms dedicated these pieces to Grimm, and the first ballade is linked to the poem "Edward," a tragic tale of a son's misdeed. This first piece features both a turning note figure and a descending leap with

an echo effect (which suggests the mother's cry, "Edward, Edward!"). The second Ballade is voiced lyrically with a descant hovering above the melody. The third Ballade, subtitled Intermezzo, drives forward impetuously and rhythmically. The final Ballade blends a slow melody with a pressing accompaniment.

Fast forward nearly forty years to the beginning of the 1890s. Brahms had enjoyed great success as a composer since the period of the Ballades. After moving to Vienna in 1862, his career solidified and he became one of the most esteemed composers of the period. He achieved a certain stability over the years, living in the same apartment from 1871 until his death and settling into a routine. He spent most of his time in Vienna and other cities during the concert season and then enjoyed summers at a resort where he could take long walks and focus on composing. Starting in 1889, Brahms spent summers in Bad Ischl, a picturesque spa town in northern Austria. Brahms lived simply, and had amassed a degree of wealth. He indulged in trips with his friends and treated those close to him with generosity. Numerous accolades such as honorary degrees and keys to cities came his way. Yet, as the 1890s began, Brahms felt sadness as many friends passed away with greater frequency. He declared in 1890 that he was through with composing and followed that a year later by making his will. However, his creativity was piqued by hearing Richard Mühlfeld, a musician who picked up the clarinet after an early career as a violinist. Mühlfeld may have primed the pump for Brahms to write not only pieces including clarinet, but also such pieces as the Opp. 116 and 118.

Like other late pieces by Brahms, the six movements of Op. 118 exemplify extreme compression and tight economy. Except for the first Intermezzo, they are all in some kind of ternary form in which one theme is used for exterior sections that surround a contrasting middle part—basically ABA. Brahms frequently tightens the structure by sneaking elements of the main theme into the contrasting section. Each movement contrasts moods with that of its neighbors; the first movement, an Intermezzo, is a richly textured lament, while the following Intermezzo is tender, with gently caressing dialogues between the inner voices in the middle sections. The third movement, Ballade, has robust full-voiced A sections and is quieter and calmer in the middle; this movement is almost like a dance. The fourth movement uses sparkling, effervescent motion to mask a sophisticated canon. The Romance is restful; its repeated phrase is embellished in each new appearance. The final Intermezzo has a wispy texture that trails a sense of mystery and atmosphere; this provides a sober and thoughtful end to the set.

The Fantasies, Op. 116, have been described as a "multi-piece" with "thematic, harmonic and stylistic connections." In other words, instead of merely being seven independent movements, they form a cohesive group. The first Capriccio seems to start mid-sentence and explores multiple ways of using the theme. The ensuing Intermezzo contrasts a questioning melody with a gossamer-like middle section. A Capriccio marked by tumbling themes follows. Movements 4-6 are all Intermezzi and, considered as a group, effectively form the slow movement of the set. The dreamy fourth movement alternates a low-voiced motive with a melody that emerges from on high. The fifth movement uses disconnected motives to create a disjunct mood. The sixth movement is a stately chorale with a gradually expanding texture. After these slow pieces, the final Capriccio bursts forth with a kaleidoscope of sections; its middle section is especially notable for its tenor-voice melody surrounded by cascades.

Brahms surely had the Schumanns in mind when he composed Opp. 116 and 118. For Clara's birthday in 1892, he wrote, "You and your husband constitute the most beautiful experience of my life, and represent all that is richest and most noble in it."

Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.



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Solo Piano Music
Sunday, November 6, 2011
Dror Biran, *piano*

PROGRAM

Four Ballades, Op. 10 — Johannes Brahms (1833-1897)
- Andante
- Andante—Allegro non troppo—Molto staccato e leggiero
- Intermezzo: Allegro
- Andante con moto

Six Klavierstücke, Op. 118 — Johannes Brahms
- Intermezzo
- Intermezzo
- Ballade
- Intermezzo
- Romance
- Intermezzo

INTERMISSION

Seven Fantasien, Op. 116 — Johannes Brahms
- Capriccio
- Intermezzo
- Capriccio
- Intermezzo
- Intermezzo
- Intermezzo
- Capriccio

PROGRAM NOTES

"...music such as you have never heard before." Robert Schumann wrote this to his wife Clara, on the day Brahms first played his music for them in 1853. Within a month, Schumann published an article in which he introduced Brahms to the musical world with extravagant praise.

The pieces on today's recital are bookends to Brahms's career, composed in 1854, when he was barely 21 years old, and in 1892, five years before his death. He wrote the Ballades in 1854, when he lived near Clara Schumann during her husband's illness. Opuses 116 and 118 are among Brahms's last works, composed around 1892. Saddened by the deaths of close friends, Brahms had largely stopped composing. He picked up his pen again after hearing a marvelous clarinetist, Richard Mühlfeld, for whom he wrote the clarinet quintet, Op. 115, in 1891 and the two clarinet sonatas, Op. 120, in 1894. Like many other composers, Brahms played piano well, and piano works figured largely throughout his career. These piano works belong to the category of character pieces: short, independent compositions that portray a particular quality or mood. The form is not specified, and may be a ternary design (ABA), a freely-sectioned piece, or even a sonata form. (Sonata form is the design used for first movements of the multi-movement pieces called sonatas.) A piece labeled Romance may have a dreamy quality, whereas a Capriccio is fast and flighty. A scale of these pieces, moving from subdued and calm to impassioned and quixotic might be Romance, Intermezzo, Ballade, Rhapsody, Fantasy, Capriccio. However, composers use these titles somewhat freely. Thus, the third of the Ballades, Op. 10, is subtitled Intermezzo. Mendelssohn often called pieces of this nature "Songs without words", because these pieces create a unique mood in the same way that a song for solo voice and piano does—except, with these piano pieces, the words are not present to clarify the meaning of the music. Character pieces belonging to a single opus number (that is, that are published as a group) are similar to a suite because the pieces are loosely joined in terms of form, tempo and tonal design.

Brahms was just over 20 years old when he met Robert Schumann, one of the most respected composers of his day, and his wife Clara, one of Europe's foremost pianists. Going with his friend, the renowned violinist Joseph Joachim, to Düsseldorf, Germany, at the end of September 1853, Brahms played some of his own compositions for the Schumanns. The couple encouraged him to extend his visit, and Brahms stayed for several weeks. The Schumanns introduced him to many friends and musicians, and this association further kindled Brahm's creativity. Only a few months later, Schumann, suffering from poor mental health, was committed to an institution after trying to commit suicide and remained there until his death in 1856. Hearing of Schumann's illness, Brahms rushed back to Düsseldorf to offer assistance to Clara, who had six children and one on the way. Brahms assisted the Schumanns, continued to compose, and made concert tours with Clara and Joachim, the violinist. Following Robert's death, Clara and Brahms maintained a steady friendship characterized by great openness and candor. He always sought her opinions of his compositions, and she frequently performed his music on her concerts. Brahms grieved deeply when Clara died in 1896.

The romantic literature of the period inspired Brahms to write his four Ballades, Op. 10. While visiting the Schumanns in 1853, he met Julius O. Grimm, a choral conductor, who introduced him to the Scottish collection called "Voices of the People" by Johann Gottfried Herder. Brahms dedicated these pieces to Grimm, and the first ballade is linked to the poem "Edward," a tragic tale of a son's misdeed. This first piece features both a turning note figure and a descending leap with

an echo effect (which suggests the mother's cry, "Edward, Edward!"). The second Ballade is voiced lyrically with a descant hovering above the melody. The third Ballade, subtitled Intermezzo, drives forward impetuously and rhythmically. The final Ballade blends a slow melody with a pressing accompaniment.

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Jazz Combos

Paul Desmond Combo
Directed by Ansyn Banks

International Combo
Directed by Chris Fitzgerald

Johnny Hodges Combo
Directed by Ansyn Banks

Monday Evening
November 7, 2011
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

The Nearness of You — H. Carmichael & N. Washington

Chutzpan — Avishai Cohen

Paul Desmond Combo

Ashley Miller & Graeme Gardiner, *alto saxes*
Joseph Thieman, *trumpet* Kendall Carter, *piano*
Michael Vettraino, *guitar* Marie Knueven, *bass*
Lorenco Vasconcellos, *drums*
Ansyn Banks, *director*

In Walked Bud — Thelonius Monk

Seven Steps to Heaven — M. Davis & V. Feldman

International Combo

Samir Kambarov, *alto sax* Javier Perez, *guitar*
Pablo Souza, *bass* Will Fisher, *drums*
Chris Fitzgerald, *director*

Fire Water — Buster Williams

Crooked Creek — Jon Cowherd

Johnny Hodges Combo

Ryan Sanders, *alto sax* Chris Clark, *tenor sax*
Jesse McBee, *trumpet* Pierson Keating, *piano*
Brandon Coleman, *guitar*
Luke McIntosh, *bass* Bruno Souza, *drums*
Ansyn Banks, *director*

New Music Festival presents

New Chamber Music

Monday, November 7, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Gelati di Venezia *(Limone, per favore… Tiramisu…È tutto il buono!)* (2011) — Frederick Speck (b. 1955)

Kathy Karr, *flute* Ernie Gross, *clarinet*
Paul York, *cello* Krista Wallace-Boaz, *piano*

Nevolution (2010) — Steve Rouse (b. 1953)

Michael Tunnell, *trumpet* Memme Tunnell, *piano*

Colores de Miró *(Four Paintings for Woodwind Quintet)* (2009) — Marc Satterwhite (b. 1954)
The Birth of the World
Solar Bird, Lunar Bird, Sparks
The Gold of the Azure
Harlequin's Carnival

Louisville Woodwind Quintet
Kathy Karr, *flute* Jennifer Potochnic, *oboe*
Ernie Gross, *clarinet* Matthew Karr, *bassoon*
Bruce Heim, *horn*

Monologue *(Impressions on The True Story of Ah Q)* (1993) — Chen Yi (b. 1953)

Dylan Lloyd, *clarinet*

INTERMISSION

The Piper Calls (2011) — Frederick Speck

Kathy Karr, *flute* Stephen Mattingly, *guitar*

A Buddhist Nunnery Incantation (1995) — Ping Jin (b. 1964)

Ming Ke, *pipa*

Yamantaka (2010) — Krzysztof Wolek (b. 1976)

Greg Byrne & Sam Rouster, *percussion*

The Points (1991) — Chen Yi

Ming Ke, *pipa*

PROGRAM NOTES

Gelati di Venezia *(Limone, per favore... Tiramisu...È tutto il buono!)* - Frederick Speck

Gelati di Venezia (Limone, per favore... Tiramisu...È tutto il buono!) is a musical miniature of three flavors for flute, clarinet, violoncello and piano. On European concert tours, it's been my pleasure to have spent five of my birthdays in Venice. The Venice day is a day off after the first five concerts, and given the schedule, it has always fallen on my birthday. The day is made even better because my wife is on tour with me and we spend the day together. Watching gondolas and glass blowing, pressing through shoulder-to-shoulder crowds around the square, navigating crooked back streets and soaking in the grandeur of San Marcos cathedral are all spectacular, but one cannot leave Venice without savoring the incomparable *gelati*. In July 2000, I started with the *limone*, followed it with *tiramisu* and now more than ten years later see no reason to stop. It's all good!

- Frederick Speck

Nevolution - Steve Rouse

Nevolution is a ten-minute, three movement work composed in December 2010 for Michael and Meme Tunnell. Although the title is not a recognized word, it suggests several words and ideas: revolution, evolution, and devolution, among others. The movement titles are suggestive of images or ideas that convey something of the character of the music, but they also reflect some recent ideas and theories in science.

In the first movement, *Echo Migration*, a fast, clearly audible pulse (or beat) in the piano regularly shifts its placement, something akin to an Escher painting (*Fish and Birds*, for example). The movement is also a personal play on traditional *fanfare* music.

Starquiet suggests a broad, slowly turning panorama, such as a sky view, with the piano suggesting points of light, perhaps. Over this gently twinkling background, the corno sings its "song without words."

The title of the final movement, *Morphic Resonance*, suggests natural resonance or memory. Most of the music of the corno is derived from the overtone series, which should be performed to allow the natural "mis-tuning" of the series to occur. (Normally, the notes of the overtone series are not allowed to be in their "natural" state. They are corrected by choosing alternate fingerings or by slightly modifying the pitch otherwise.) Morphic resonance is a theory proposed by biologist Rupert Sheldrake to make sense of a wide range of unexplained (or poorly explained) natural phenomena, such as the apparent generational transference of acquired knowledge and cell differentiation (or why a cell becomes bone and not brain, for example).

- Steve Rouse

Colores de Miró *(Four Paintings for Woodwind Quintet)* - Marc Satterwhite

Colores de Miró was inspired by the works of the great Catalán painter Joan Miró i Ferrà (usually just referred to as Miró), one of the most popular artists of the early and mid 20th-century. While in Barcelona in the fall of 2009, my wife and I visited the Fundació Joan Miró, a museum dedicated to his work on Montjuïc, overlooking the city. I knew immediately that I wanted to write something inspired by his paintings, but had trouble deciding exactly which ones. As I was writing this piece, I was thinking of Miró and the general character of his art, but didn't actually have specific paintings in mind. I only attached the movement titles after the quintet was finished—and as it happens, none of these paintings is in the Fundació collection.

Many of Miró's works are characterized by bright, often primary, colors, and while the figures and objects portrayed are often easily recognizable (birds, people, the sun and moon, etc.), they are seldom in even remotely realistic arrangements. While much of his work is cheerful or whimsical, he also had a more somber side. These movements explore both the lighter and darker characteristics of his art.

As I didn't have the movement titles in mind as I was composing *Colores de Miró*, I can't say that the movements

were inspired by the title paintings, but rather I later found paintings which seemed to me to match the character of the already-existing music. As Miró's work and style are well-known, and since the titles came afterwards anyway, I won't describe the paintings, but let the movement titles speak for themselves.

Colores de Miró was written for the Louisville Winds, the resident woodwind quintet at the University of Louisville School of Music, and my colleagues there. The premiere was given by the Mexico City Woodwind Quintet at the 2011 International New Music Forum in Mexico City.

- Marc Satterwhite

Monologue *(Impressions on The True Story of Ah Q)* - Chen Yi

It has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece for solo clarinet is a meditation of introspection inspired by Lu Xun's *The True Story of Ah Q*. Lu Xun (Zhou Shuren, 1881-1936) is China's best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise and give battle of feudalism. The piece is commissioned by the Inter-Artes in London, and premiered at a concert The World of Lu Xun in April 23, 1993 in Birmingham, U.K.

- Chen Yi

The Piper Calls - Frederick Speck

Commissioned by Kathy Karr and Stephen Mattingly, *The Piper Calls* is a concise work for flute and guitar, featuring both as partners in rhythmically energetic dances and lyrical interludes. Heard, in general, as fast-slow-fast-slow-fast, the music begins with a spirited dance that features both instrumentalists in an interplay of rapid figuration and dramatic point. This section melts into a lyrical interlude that is tinged with a slight melancholy. This section closes with a guitar soliloquy of reminiscence, like a sunset; the feeling you get when you look to the west. Out of this cadential moment, the music bursts into the return of dance rhythms. After a time, the guitar part pulls back into lyrical gestures and a more relaxed pacing, coaxing the flute part to wind down, too, feigning arrival. In the end, the dance music wins out as figures regenerate the energy of the beginning of the work. The verve accumulates and leads to a short coda that emphasizes the music's dramatic character in a vivacious dash to the finish.

- Frederick Speck

A Buddhist Nunnery Incantation - Ping Jin

The composer's reminiscences of the Buddhist temples in China inspire him to invent special techniques to imitate chanting and the sounds of bells and drums in a Buddhist temple. In the music two main materials alternate: the percussive sounds represent eternity, while the melody portrays the impermanence of human existence.

- Ping Jin

Yamantaka - Krzysztof Wolek

Yamantaka for 2 percussionists was commissioned by Elwira Slasak and Gabriel Collet, members of virtuoso marimba ensemble Axoum Duo. Yamantaka is a Sanskrit name that literally translates as "the terminator of death". It is seen within Tibetan Buddhism as a wrathful manifestation of the Buddha of wisdom and is represented by a buffalo-headed meditational deity with multitudes of limbs holding various weapons. With this piece the composer wants to express his support for the Tibetan people, fighting to preserve their culture and autonomy.

- Krzysztof Wolek

The Points - Chen Yi

The eight standard strokes in Chinese calligraphy start with the points in different touches. There are sensitive articulations and gestures in the drawing, which enlightened me with the musical imagination for this piece. The structure of *The Points* comes from the eight brush stroke movements of the Chinese character "yong" (eternal) in Zhengkai calligraphy; melodic metertial comes from Shanxi opera.

- Chen Yi

New Music Festival presents

Electronic Music

Tuesday, November 8, 2011 at 8:00 p.m.
Bird Recital Hall

PROGRAM

Mosaic *(for piano & toy piano)*

João Paulo Oliveira
(b. 1981)

Krista Wallace-Boaz, *piano*

Agenda *(improvisation for alto saxophone & live electronics)*

Krzysztof Wolek
(b. 1976)

Keir Neuringer, *saxophone* Krzysztof Wolek, *live electronics*

Nocturne Crickets (Inside & Out)

Ryan Gaston
(b. 1990)

tape

frail as breath

John Ritz
(b. 1978)

Amy Ensel, *flute* Stephen Mattingly, *guitar*
John Ritz, *live electronics*

THE LOVE STORY

Keir Neuringer
(b. 1976)

Keir Neuringer, *saxophone & live electronics*

Untitled

Timothy Eshing & Zach Thomas
(b. 1988)(b. 1988)

Timothy Eshing, *viola* Zach Thomas, *live electronics*

Spin

Douglas Knehans
(b. 1957)

Paul York, *cello*

PROGRAM NOTES

Mosaic *(for piano & toy piano)* **- João Paulo Oliveira**

A mosaic is an image formed by small fragments of stone, wood, or other material. Each one of those fragments does not have a specific meaning by itself, its role is only revealed when we observe the formed global image. And each fragment of a mosaic usually has only one color.

Mosaic, for piano, toy piano and electronic sounds, uses a similar technique. The piece is composed by a succession of phrases and musical gestures of small dimensions. all different from each other. They gain meaning as the work progresses in time. Each one of these small gestures is almost an independent unit, and its musical material does not need to relate directly to what precedes and follows. It will be their succession in time that will reveal the "musical color" of the piece.

This work was commissioned by Viseu Conservatory of Music.

- João Paulo Oliveira

Agenda *(improvisation for alto saxophone & live electronics)* **- Krzysztof Wolek**

I have known Keir Neuringer since 1997. Since the beginning of our friendship, I have admired his uncompromising attitude towards art, music, social issues and life style. He is certainly one of the best free improvisers I have heard, so I am thrilled that I will be able to collaborate with him on this structured improvisation. The title *Agenda* seems to perfectly embody the nature of Keir's message-oriented art and at the same time reflects the rather freely organized structure of the piece.

- Krzysztof Wolek

Nocturne Crickets (Inside & Out) - Ryan Gaston

"A man sleeps soundly in his cozy home, surrounded by the creaks, squeaks, tick-tocks, and chimes that so often go unnoticed by the resting ears. When a little cricket chirps into the scene, the man wakes infuriated, insistent on killing the pest so that he may return to his slumber. In the outside world (which is scarcely asleep), creatures chatter restlessly and relentlessly. A man can be heard running through the distance, being chased and caught by some manner of beast. The crickets all seem to find it quite amusing."

- Ryan Gaston

frail as breath - John Ritz

Man is like a breath; his days are like a fleeting shadow.

- Psalm 144

The Love Story - Keir Neuringer

Psych-drone plunderphonics vs. circular breathing monodrama for saxophone, cassette tapes & no-input mixer. A discourse on (extra-)musical energy moving from savage noise derived from harsh electronics to a single wavering tone obtained from the fragile power of the human body, drawing a parallel and contrasting the seemingly infinite resource obtained in electrical power and the ostensibly limited capacity of the lungs. It is called *The Love Story* because sometimes relationships work out and sometimes they don't. Developed at STEIM in Amsterdam in 2007 and first performed at the Audio Art Festival in Krakow the same year.

- Keir Neuringer

Untitled - Timothy Eshing & Zach Thomas

Timothy Eshing and Zach Thomas are an electroacoustic improvisation duo based in Louisville. Timothy Eshing plays viola and various other instruments while Zach Thomas covers live electronics using programs written in Max/MSP. The duo frequently plays long, uninterrupted sets and makes a point to not use any pre-recorded or synthesized sound. They have two albums available for free download at http://eshingandthomas.bandcamp.com/.

- Eshing & Thomas

Spin - Douglas Knehans

Spin was conceived as an interactive piece of sorts. Although the electronic sounds are fixed and pre-recorded, unlike most pre-recorded electronic works the performer is allowed to set the tempo of each section from within a limited range of four different tempi. This is simply achieved through recording the electronics in a variety of tempi then assigning each tempo for each section a different index number on the compact disc. So, while a performer may like the slowest tempo for section one, a slightly faster tempo may feel better for a subsequent section. Just as one may program the order of tracks on a commercial compact disc, so too can the performer program the order of tracks on the accompanying disc to this work, each section having four representative tracks each of a different tempo.

The image of spinning discs was also a compositional impulse for the piece. A collection of discreet gestures recycles through the work as it unfolds, each spinning its own web of relations both with itself and with its context. The performer completes this aspect of spinning relationships as s/he selects the tempo for each section and so puts an interpretive "spin" on the music. The work was written for and is dedicated to Madeleine Shapiro. It was premiered in Prague, Czech Republic in 2000 by Jiri Hosek, cello.

- Douglas Knehans

Presented at 7:15 p.m. in the School of Music Lobby:
Canto *(You are beautiful.)* - James Young

Canto (You are beautiful.) is an interaction between voice and electronics where the outcome is unpredictable. Nearly every sound you hear is processed live, and the music is improvised albeit within a strict structure. At first, the singer, given only a short sentence and narrow range of pitches to express with, leads the development of the music. As the piece progresses, however, and as more rhythmic complexity enters the environment, the performer cannot help but be swayed by the slowly building electronic field around them. Where it will exactly end, I cannot say. Each performance has been significantly different because each individual and each environment is significantly different. Each, I promise, has been exactly what was needed.

- James Young

New Music Festival presents

University New Music Ensemble
University Wind Ensemble

Wednesday, November 9, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

from *Comix Trips* (2008) — Paul Lansky (b. 1944)
What, Me Worry?

Sarah Carney, *flute* Caitlin Dolenc, *oboe*
Samantha Holman, *clarinet* Jackie Royce, *bassoon*
Jimmy Weixler, *percussion* Hiroshi Fukuoka, *piano*
Geoffry Britton, *viola* Sam Zaccone, *double bass*

Three Bagatelles from China West (2006) — Chen Yi (b. 1953)
I. Shan Ge
II. Nai Guo Hou
III. Dou Duo

Amy Ensel & Kaelah Williams, *flutes*

Burning (2002) — Chen Yi

Julianne King & Rebecca Neely, *violins*
Timothy Eshing, *viola* Felix Borges, *cello*

from *Partita* (1996) — York Höller (b. 1944)
Preludio and Gigue

Rene Orth & Jonathan Carter, *pianos*

from *Fiddle States* (2005) — Matthew Tommasini (b. 1978)
Dreaming and Chasing

Julianne King & Rebecca Neely, *violins*

The Importance of a Glass (2011) — Chris Kincaid (b. 1981)

Parker Scinta, *guitar*

from *Duetti per due Violini* (1979-83) — Luciano Berio (1925-2003)
Bela...Valerio...Annie...Tatjana...Henri...Yossi
guitar trans. by Eugenia Kanthou

Julianne King & Rebecca Neely, *violins*
Alexander Edwards & Parker Scinta, *guitars*

Bright Moonlight (2000) — Chen Yi

Claire DiVizio, *soprano*
Yvonne Freckmann, *piano*

Meditation (1999) — Chen Yi
1. Know You How Many Petals Falling?
2. Monologue

Claire DiVizio, *soprano*
Yvonne Freckmann, *piano*

Night Thoughts (2004) — Chen Yi

Hong-da Chin, *flute* Felix Borges, *cello*
Eunsil Yun, *piano*

Concertino da camera (1972) — Vaclav Nelhybel (1919-1996)
for violoncello with 15 wind instruments, piano & percussion

Paul York, *cello*

TU (2003) — Chen Yi

University of Louisville Wind Ensemble
Frederick Speck, *director*

PROGRAM NOTES

"What, Me Worry?" from *Comix Trips* - Paul Lansky

"What, Me Worry?" is the final movement from *Comix Trips* by Paul Lansky. The work was commissioned by the Pittsburgh-based ensemble, Relâche in 2008. As a whole, the work most resembles a 21st-century revitalization of the divertimento, with an instrumentation twist that includes: flute, oboe, clarinet, bassoon, percussion, piano, viola and double bass. Each movement bears a title related to famous comic strips that originated during the past century. Among these are Peanuts, Captain Marvel, Little Orphan Annie and Alfred E. Neuman. "What, Me Worry?" is, of course, a tribute to Mad Magazine's wry-smiling Neuman.

- Paul Lansky

Three Bagatelles from China West - Chen Yi

Commissioned by Meet the Composer for flutist Marya Martin, in the *Flute Book for the 21st Century* project, as a part of MTC's New Music, New Donors program, my work *Three Bagatelles from China West* is written in three movements, with the original version for flute and piano, and another version for two flutes. The authentic folk music from China West has amazed and inspired the composer to write this piece, which has the folk music elements drawn from the solo piece *Shange Diao* played on the wind instrument Lerong, as well as the musical pattern played on the small mouth wind instrument Kouxian of the Jingpo People; the solo piece *Nai Guo Hou* played on the wind instrument Bawu, as well as the pitch material sung in the folk song Ashima of the Yi People; the folk song *Dou Duo*, as well as the sound effect of the Lusheng ensemble playing of the Miao People. The work is dedicated to Mr. Gilbert Kaplan, a long time friend of the composer, for his tremendous support to classical music in the world, with deep admiration and respect.

- Chen Yi

Burning - Chen Yi

It was during the week of 9/11 that I got a commission from the Elements Quartet for their "snapshots" series. The only thing I wanted to say in my music then was to express my emotion, naturally and immediately. New York has been my hometown since I left my motherland China in 1986. I love the people there, the friendship, the culture, the city, and the society...It's so vivid and inspiring. Since I was in New York in the fall of 2001, I went through the terrible tragedy and witnessed the whole event very closely. I took a photo from a neighboring community bulletin board (entitled Global Outrage, Denouncing Terrorist Acts) in front of the Brooklyn Chinese-American Association, where for a week I could smell the strong smoke and see the dark sky, even the pieces of paper with letterheads on the streets flying out from the World Trade Center after the explosions. It was so overwhelming that I cried for five days when I looked at the TV programs and read many newspapers with all the details. There were published articles and live pictures shown on the board, in English and Chinese. I think that the photo really expresses my emotion and thinking naturally and directly. I have translated it into this piece of music. My piece is titled *Burning* representing my anger towards terrorism, my compassion for the victims, and my admirations for the New York firefighters who sacrificed themselves for protecting thousands of their fellow citizens. I feel proud to be a New Yorker, and hope we have a peaceful future in the world.

Burning was premiered in New York City by the Elements Quartet on March 23, 2003.

- Chen Yi

"Preludio and Gigue" from *Partita* - York Höller

The work is based on a 23-note, spirally-formed, open "sound-shape", whose interval structure and inherent harmony (four chords of 2, 4, 7 and 10 notes each) form the melodic and harmonic structure of the pieces. The projection of the pitch relations onto the time scale produces "time shapes", which determine the metric devel-

opments in each of the six pieces in a characteristic way. Though the titles of the individual pieces, as well as that of the whole cycle, seem to refer to baroque models, they are actually aimed at formal archetypes, which may be outlined as follows:

Preludio: Intonation, embellishment and varying illumination of the "keynote" D.

Gigue: "Drummed" triplets, repeated at a furious tempo, open a crazy "Pas de deux". At its centre, the music flows into a quotation of the beginning of "Général Lavine - eccentric", that scurrilous piece from the Préludes which Debussy composed, fascinated with a performance by the star dancer Lavine in the Folies Mavigny.

The *Partita* is indebted to the spirit of Johann Sebastian Bach and Claude Debussy, the spirit whose polarities Bernd Alois Zimmermann always encouraged me to blend and transform.

- York Höller

"Dreaming and Chasing" from *Fiddle States* - Matthew Tommasini

Fiddle States borrows from the rich tradition of American Appalachian and Bluegrass fiddling. Based partly on fiddle material, this piece plays with the many characteristics of fiddle tunes from driving rhythmic pulsation to introspective lyricism. The opening movement depicts the act of breathing using the idiomatic droning found in fiddle tunes. The second movement is a turbulent chase between the two violinists. The third movement is an introspective nocturne. In the final movement, a short set of variations on a Bluegrass tune gradually spin out longer and longer melodic patterns, building to a climax to conclude the work.

- Matthew Tommasini

The Importance of a Glass - Chris Kincaid

The Importance of a Glass was written for a friend, who came in and out of my life in only two years time. Through our lives, we meet thousands of people. The people that become our friends, those that we welcome into our lives, shape who we are. Some we interact with daily for years; others are only present for a short time.

The character of the piece nods towards my friend's acute attention to detail. Exact rhythms and textures in the piece are as important as the specific shape of a glass to hold his favorite beer, while interspersed moments of improvisation are reflective of his love for the unexpected and random in life. His life has since entered a new chapter. Just as the world carries on, unaware of our paths and friendships, the coda introduces itself as inevitable change. It is change that is our only constant.

- Chris Kincaid

"Bela...Valerio...Annie...Tatjana...Henri...Yossi" from *Duetti per due Violini* - Luciano Berio

It was the musicologist Leonardo Pinzauti, who gave his friend Luciano Berio the idea of composing a series of short pieces which could be used by students of the violin as a musical work-out, a training ground for contemporary musical language and music in general.

So he began a series of Duetti, some of which are genuinely educational in that the level of technical difficulty is restricted to one of the two parts - as in the duet entitled Leonardo (Pinzauti). As if it were developing ineluctably from the fascination exerted by the timbre of such a historical instrument, the series moved further and further away from any original goal to become a re-exploration, in the jaunty, ironic style at which, being of its time, Berio's music excels, of the different landmarks in violin composition, calling for ever more rigorous performance techniques, as in Pierre (Boulez) or Lorin (Maazel). Since each piece takes its title from a person (composer, performer, musicologist, etc) in the musical world today, these diverse experiments in language paint a personal and appealing portrait of the contemporary music scene.

- Luciana Galliano

Bright Moonlight - Chen Yi

Bright Moonlight was commissioned in 2000 by The New York Festival of Song for its Songbook for a New Century project, supported by Meet The Composer and the ASCAP Foundation. The structure of the poem, which I wrote in English, is borrowed from a fixed form of Chinese ancient poems called "Picking Mulberry With Added Characters." It's simple and straight but abstract - from outside to inside, from describing landscapes to expressing thinking, from close to distant, from past to future. It's about contemporary human beings and our yearning; I think it's timeless.

Bright Moonlight was premiered by Theodora Hanslowe, mezzo-soprano, and Michael Barrett, piano, at The Kaye Playhouse at Hunter College, NYC, on March 22, 2001.

Outside my window bright moonlight
Kissing the grassland,
Kissing the grassland;
Near in front, far away,
Given to the earth with consonance.
Look at the window bright moonlight
Missing my homeland,
Missing my homeland;
Near in front, far away,
Yearning for the world of consonance.

- Chen Yi

Meditation - Chen Yi

As a teenager during the Cultural Revolution in China some thirty years ago, I was sent to the countryside for forced labor work. It was the first time in my life that I realized the importance of education, civilization, and an individual's value. I often recited ancient Chinese poems in my heart during the dark period, to treasure the lost, to question society, and to yearn for a new future. Through setting these two poems to music, I can share my thoughts. Written for Susanne Mentzer, *Meditation* was premiered at the Ravinia Festival in the summer of 2000.

1. Know You How Many Petals Falling?
Spring dreams unconscious of dawning,
Not woke up till I hear birds singing;
O night long wind and showers -
Know you how many petals falling?
- Poem by Meng Hao-ran (687-740, Tang Dynasty)

2. Monologue
Where are the sages of the past
And those of future years?
Sky and earth forever last,
Lonely, I felt sad with running tears.
- Poem by Cehn Zi-ang (661-702, Tang Dynasty)
- English translations by Chen Yi

- Chen Yi

Night Thoughts - Chen Yi

Co-commissioned by the Virginia Arts Festival, Chamber Music Society of Lincoln Center, La Jolla, SummerFest, and Chamber Music Northwest, and supported by the Meet The Composer's Commissioning/USA program, my trio *Night Thoughts* is a lyrical tone poem scored for flute, cello, and piano, and premiered April 28, 2004 by Deborah Cross, Keith Robinson, and Andre-Michel Schub at the Virginia Arts Festival. The inspiration for

this music comes from the ancient Chinese poem Night Thoughts, written by the great poet Li Bai, in the Tang Dynasty (618-907).

On couch bright moon shone,
Thought frost on the ground,
Raised head facing bright moon,
Lowered head dreaming of home.
- *Translation by Chen Yi*

This work is dedicated to Heather A. Hitchens, president of Meet The Composer, for her hard work and strong support of living composers and new music creation in America.

- *Chen Yi*

Concertino for Violoncello with 15 winds, piano and percussion - Vaclav Nelhybel

Concertino Da Camera is a composition in one movement, conceived as a drama in four acts with prologue and epilogue: Introduction *(Sostenuto)*, followed by four main sections, *Allegro, Molto meno mosso, A tempo, Allegro* and then a Coda *(Con bravura)*. The title *Concertino* should not be interpreted as meaning a short Concerto but a composition with a concertante involvement of all the instruments in a multidirectional dialogue with the violoncello.

The organic order of this composition is achieved by an interlocking coordination of all its elements (pitch, rhythm, meter, tone, color and texture) in total polyphony.

Notwithstanding considerable vertical complexity, even in situations where panchromatic clusters are involved, the ebbing and mounting of tension is always maintained in order to insure a kinetic gravitation of the over-all structure. Rhythm and its metric organization is the inner force enfolding the composition from its rhapsodic opening through a variety of dramatic involvements to the unison of all instruments in the final measure.

Concertino was first performed in May 1972 at Evanston, Illinois, by members of the Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter and with the participation as soloist of Frantisek Smetana for whom the work was composed and to whom it is dedicated.

- *Vaclav Nelhybel*

TU - Chen Yi

Commissioned by The Women's Philharmonic and the American Composers Orchestra with a grant provided by NEA in 2000, the orchestral piece *TU* was composed between July and August of 2002, and dedicated to the memory of New York firefighters who sacrificed themselves protecting thousands of fellow citizens at the 9.11 tragedy in 2001, to express the composer's compassion for the victims and their families, to denounce terrorist acts, and to call for peace in the future. The first recording was produced by BIS and performed by the Singapore Symphony Orchestra under the direction of Mr. Lan Shui in October, 2002. The world premiere took place on March 7, 2004, at The Women's Philharmonic's final concert, The American Women Masters Gala Concertante, conducted by Anne Manson, at Herbst Theater, San Francisco, CA, as part of a state-wide festival promoting women composers and conductors throughout the month. The wind ensemble version was premiered subsequently on April 8, 2004, by UMKC Wind Symphony conducted by Dr. Sarah McKoin. The Chinese character *TU* could be related to burning, poison and fiery.

- *Chen Yi*

University Wind Ensemble

Frederick Speck, *Director*

Flutes
Sarah Carney +picc*
Sam Williams +picc
Michelle Schapmire +picc
Kaila Washington +picc
Lauren Cannady

Oboes
Teil Buck*
Caitlin Dolenc
Alexandria Langella

Clarinets
Samantha Holman*
Danny Sogar
Alex Ravitz +bass
Megan Ball
Michael Burkhead°
Katie Teremi
Ellen Trammel
Heather Shelton
Emily Danielson
Jennifer Brown

Bassoons
Jackie Royce*
Lauren Roerig
Calvin McLain

Alto Saxophones
Ryan Olexa +soprano*
Ashley Miller

Tenor Saxophone
David Cecil

Baritone Saxophone
Josh Warren

Horns
Nancy Waring*°
Matt Williams°
Elizabeth Metzger
Jennifer Pope°
Mason Gatch
Emma Keller
Jake Campbell

Trumpets
Seth Burkhardt*
Clinton Linkmeyer
Halston Soder
Trevor DeJarnett
Brad Curtain°

Trombones
Brandon Etienne*
Phil Steinmetz°
Tim Doyle°

Bass Trombone
Joe Murrell

Euphoniums
Chris Dye
James Clark

Tubas
Craig Potter*°
Brandon Neal

Percussion
Tony Johnson*
Jimmy Weixler
Mandi Roberts
Jecorey Arthur
Sam Rouster
Spencer Zembrodt

Harp
Roseanna Shafer

Piano/Celesta
Hiroshi Fukuoka

Double Bass
Sam Zaccone*
Jordan Wright
Aaron Shockley

* *principal*
° *graduate student*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, November 10, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

SPECIAL LECTURE BY NEW MUSIC FESTIVAL GUEST COMPOSER CHEN YI

As the Distinguished Professor at the UMKC Conservatory of Music & Dance, a prolific composer & recipient of the Ives Living Award from the American Academy of Arts and Letters, **Dr. Chen Yi** (b. 1953) blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached wide range of audiences and inspired peoples with different cultural background throughout the world. She holds BA and MA in music composition from the Central Conservatory of Music in Beijing, and DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She has been elected to the American Academy of Arts and Sciences in 2005. Published by Theodore Presser Company, Chen's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, Cleveland Orchestra, BBC, Seattle, Pacific, Singapore Symphonies, Brooklyn, NY, LA Philharmonics, Sächsische Staatskapelle Dresden, St. Paul Chamber Orchestra, Rascher Sax Quartet & Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including Bis, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Bridge, Nimbus and KIC.

Fellowships received from Guggenheim Foundation (96), AAAL (96), and NEA (94). Honors include first prize from the Chinese National Composition Contest (85), Lili Boulanger Award (93), NYU Sorel Medal Award (96), CalArts/Alpert Award (97), UT Eddie Medora King Composition Prize (99), ASCAP Concert Music Award (01), Elise Stoeger Award (02) from Chamber Music Society of Lincoln Center, Friendship Ambassador Award from Edgar Snow Fund (02), UMKC Kauffman Award in Artistry/Scholarship (06), and Honorary Doctorates from Lawrence University in WI (02), Baldwin-Wallace College in OH (08), University of Portland in OR (09), and The New School University in NYC (10).

Chen Yi is the first woman to receive master degree in composition in China (June 1986) when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. She is also the first woman to give an evening multimedia orchestral concert in the US during her 3-year residency with The Women's Philharmonic and Chanticleer (May 1996), supported by Meet The Composer. She has given two more whole evening concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus in 2001 and 2008, and was appointed to Changjiang Scholar Visiting Professor at the Central Conservatory by the China Education Ministry in 2006.

Most recent premiered works include *Dragon Rhyme* for wind symphony, commissioned by the National Wind Ensemble Consortium Group (including 35 university bands), premiered by Hartt Wind Ensemble (conducted by Glen Adsit) at Carnegie Hall in New York; *Angel Island Passages* for children's choir and string quartet, commissioned and premiered by the San Francisco Girls Chorus with Cypress String Quartet at San Francisco Conservatory in CA; *Memory* for solo violin at the CNCPA in Beijing; *Wind* for wind symphony, commissioned by the Mid American Conference Band Directors Association (including 12 university bands), premiered by Bowling Green Wind Symphony (conducted by Bruce Moss) at BGSU New Music Festival in OH; and *Mount a Long Wind* for orchestra, commissioned by the Central Conservatory of Music to celebrate its 70th anniversary, premiered by the China Youth Symphony at the China National Center for the Performing Arts concert hall in Beijing.

New Music Festival presents

University Collegiate Chorale & Cardinal Singers

Thursday, November 10, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Angelus Domini *(Ardens Est Cor Meum, No. 3)* (2011) — Colin Mawby (b. 1936)

In lumine tuo (1995) — Roelof Temmingh (b. 1946)

Ave Regina coelorum (1998) — Ko Matsushita (b. 1962)

Women of the Collegiate Chorale

Recordare Tuae Fidelitatis (2011) — Rene Orth (b. 1985)

Women of the Collegiate Chorale

We two (2007) — Steven Sametz (b. 1954)
IV. Not heat flames up and consumes
V. We two, how long we were fool'd

Men of the Collegiate Chorale

Mayila *(A Set of Chinese Folk Songs, No. 7)* (1994) — Sinkiang Folk Song arr. Chen Yi

Men of the Collegiate Chorale

Two Chinese Folk Songs (2008) — Traditional
arr. Chen Yi & Steven Stucky

I. The Flowing Stream
II. The Sun Is Rising with Our Joy

Phillip Morgan, *baritone*

Weep You No More (2008) — Michael Gilbertson (b. 1987)

Thoughts on the Moon (2009) — Arden Skoglund (b. 1986)

Spring Dreams (1997) — Chen Yi (b. 1953)

University of Louisville Collegiate Chorale
Kent Hatteberg, *director*

INTERMISSION

Spring Rain (2010) — Chen Yi

The West Lake (2003) — Chen Yi

Austin Echols, *bass*

Soneto de la Noche *(Nocturnes, No. 2)* (2005) — Morten Lauridsen (b. 1943)

My Flight for Heaven (2007) — Blake R. Henson (b. 1983)

Arirang (1994)	Korean Folk Song arr. Chen Yi
Sakura, Sakura (1994)	Japanese Folk Song arr. Chen Yi
Shady Grove (2001)	American Folk Song arr. Chen Yi
Veni, dilecte mi! (2009)	Wolfram Buchenberg (b. 1962)
Prayer (2009)	René Clausen (b. 1953)
O lux beata Trinitas (2006)	Ko Matsushita

University of Louisville Cardinal Singers
Kent Hatteberg, *director*

PROGRAM NOTES

Selections by the Collegiate Chorale

Angelus Domini *(Ardens Est Cor Meum, No. 3)* - Colin Mawby

Angelus Domini is the third motet in a set of three Latin motets for mixed choir. It was premiered by the Tullamore Academy of Music Chamber Choir (Ireland) earlier this year, and the ensemble won two awards with the motet at the Cork International Choral Festival for their performance of an original choral work by an Irish composer written after 1975. Mawby sets the text, based on the resurrection of Christ, to a rhythmic allegro tempo, alternating between 4/4 and 6/8 time.

Angelus Domini, descendit de coelo	The angel of the Lord descended from heaven
et dixit mulieribus:	and said to the women:
Quem quaeritis,	Whom are you seeking?
surrexit, sicut dixit. Alleluia.	He has risen, as he said. Alleluia.

In lumine tuo - Roelof Temmingh

Temmingh's setting of *In lumine tuo,* for eight-part *a cappella* chorus, is a largely tonal work featuring extremes in dynamic range, striking harmonic shifts, and haunting tone clusters. It opens pianississimo with a double pedal tone in alto and bass, with the other male voices moving quietly in parallel major chords, joined later by the women's voices. A cadence in A minor leads to the text *Emitte lucem tuam (Send out thy light),* where the voices begin in unison, then expand to a five-note tone cluster within the span of a perfect fifth, while the high soprano and low bass voices move in parallel tenths. A pedal C in the bass supports once again parallel major chords, leading to a section of intense chromaticism, culminating in a dramatic fortissimo. The music of the opening then returns, bringing the work to its pianississsiimo repose.

In lumine tuo videbimus lumen. -Psalm 36:9	In thy light shall we see light.
Emitte lucem tuam et veritatem tuam,	O send out thy light and thy truth:
ipsa me deduxerunt et adduxerunt	let them lead me;
in montem sanctum tuum,	let them bring me unto thy holy hill,
et in tabernacula tua. -Psalm 43:3	and to thy tabernacles.
In lumine tuo videbimus lumen.	In thy light shall we see light.

Ave Regina coelorum - Ko Matsushita

Ave Regina coelorum uses a rhythmic ostinato as its fundamental building block. It appears first in the mezzo soprano voices, then is passed to the other voice parts as the three-voice texture expands to four, then six parts. A brief tranquillo section on the text Salve, radix sancta changes the mood before the brisk return of the rhythmic ostinato.

Ave Regina coelorum,	Hail, Queen of Heaven!
Ave Domina Angelorum:	Hail, Mistress of Angels!
Salve, radix sancta	Hail, holy root
Ex qua mundo lux est orta.	From which the Light for the world has risen.

Recordare Tuae Fidelitatis – Rene Orth

This piece was written for my dear friend, James Cornfoot, and the Rhodes College Women's Chorus. His selection of this particular text paints a realistic picture of both of our feelings towards our post-undergraduate years of life's failures, losses and disappointments. Yet we are grateful to cling to a God whose compassions never fail and whose faithfulness is great and new every morning.

- Rene Orth

Recordare paupertatis et transgressionis meae,
absinthii et fellis;
memoria memor ero,
et tabescet in me anima mea;
hoc recolens in corde meo ideo sperabo:
misericordia Domini
quia non sumus consumpti
quia non defecerunt miserationes eius,
novae diluculo;
multa est fides tua.
-Lamentations 3:19-23

I remember my affliction and my wandering,
the bitterness and the gall.
I well remember them,
and my soul is downcast within me.
Yet this I call to mind and therefore I have hope:
Because of the Lord's great love
we are not consumed,
for his compassions never fail;
they are new every morning;
great is your faithfulness.

We two - Steven Sametz

IV. Not heat flames up and consumes
V. We two, how long we were fool'd

I was extremely pleased when Erick Lichte of Cantus contacted me to compose a set of pieces commissioned by a consortium of men's choirs. Consortium commissioning is always a win-win proposition, since multiple groups can afford to commission larger works, and the composer may look forward to multiple performances of a new piece. In this case, I was delighted by the many fine participating men's choirs, ample evidence that the long and distinguished tradition of male choral singing is alive and well today.

I was even more delighted when Erick Lichte sent me his suggested texts for the work: poems and excerpted lines from the great American poet, Walt Whitman. I assembled these texts into a kind of love story: first glances, first encounter, doubt, assurance and joy. Whitman is a complex poet, and no less complex an individual. Whether one reads these poems as expressions of romantic or platonic love is open to interpretation. Whitman, the rugged individualist, wrote in 1855, *"one's self I sing, a simple, separate person,"* and by 1860 he announced to the world:

I will therefore let flame from me the burning fires that were threatening to consume me,
I will lift what has too long kept down those smouldering fires,
I will give them complete abandonment,
I will write the evangel-poem of comrades and of love.

- Steven Sametz

<u>Not heat flames up and consumes</u>
Not heat flames up and consumes,
Not sea-waves hurry in and out,
Not the air, delicious and dry, the air of the ripe summer,
bears lightly along white down-balls of myriads of seeds,
Wafted, sailing gracefully, to drop where they may;
Not these—O none of these, more than the flames of me,
consuming, burning for his love whom I love!

O none, more than I, hurrying in and out:
—Does the tide hurry, seeking something, and never give up? O I the same;
O nor down-balls, nor perfumes, nor the high,
rain-emitting clouds, are borne through the open air,
Any more than my Soul is borne through the open air,
Wafted in all directions, O love, for friendship, for you.
- Walt Whitman

<u>We two, how long we were fool'd</u>
We two—how long we were fool'd!
Now transmuted, we swiftly escape, as Nature escapes;
We are Nature—long have we been absent, but now we return;
We become plants, leaves, foliage, roots, bark;

We are bedded in the ground—we are rocks;
We are oaks—we grow in the openings side by side;
We browse—we are two among the wild herds, spontaneous as any;
We are two fishes swimming in the sea together;
We are what the locust blossoms are—we drop scent around the lanes, mornings and evenings;
We are also the coarse smut of beasts, vegetables, minerals;
We are two predatory hawks—we soar above, and look down;
We are two resplendent suns—we it is who balance ourselves, orbic and stellar—we are as two comets;
We prowl fang'd and four-footed in the woods—we spring on prey;
We are two clouds, forenoons and afternoons, driving overhead;
We are seas mingling—we are two of those cheerful waves,
rolling over each other, and interwetting each other;
We are what the atmosphere is, transparent, receptive, pervious, impervious:
We are snow, rain, cold, darkness—we are each product and influence of the globe;
We have circled and circled till we have arrived home again—we two have;
We have voided all but freedom, and all but our own joy.
-Walt Whitman

Mayila ***(A Set of Chinese Folk Songs, No. 7)*** **- Chen Yi**

Remembering when I studied composition in the Central Conservatory of Music in Beijing, I learned to sing hundreds of Chinese folk songs collected from more than twenty provinces and fifty ethnic groups, and went to the countryside to collect original folk music every year. I got to know that the folk songs are a mirror of people's daily lives, their thoughts and sentiments, local customs and manners. They are sung in regional dialects and use the idioms of everyday speech with their particular intonations, accents and cadences. This correlation between speech and music distinguishes folk songs of one region from another. I learned all songs by heart and sang them back in the exams every week. They melted in my blood and became my natural music language. The more I walk into the music life, the more I treasure the rich culture I have learned from my homeland.

When I became the Composer-in-Residence of Chanticleer and was invited to write the first work for its concert program, as well as another version for its Singing-In-The-Schools program, I decided to introduce *A Set of Chinese Folk Songs* to my American audiences, and add a new flavor to Chanticleer's rich repertoire. The work includes ten folk songs, taken from eight provinces (Anhui, Shaanxi, Yunnan, Shanxi, Taiwan, Sinkiang, Jiangsu and Guizhou) and five ethnic groups (Han, Hasake, Uighur, Miao and Yi). I arranged them for choirs (men's or children's chorus) with various combinations in voices, to be sung mostly in Chinese, some in English. From the mysterious mountain songs originally sung in the open air with high and long notes that can carry over great distances, the sweet and delicate melodies of young love compared with nature, the humorous antiphony by little children, and the lively dancing tune by villagers, you may get an idea of various music styles in Chinese folk songs according to geographic, ethnic and linguistic differences, and appreciate the beauty of the Chinese folk music. *Mayila* is the seventh song in the set, and is a Sinkiang Hasake Folk Song arrangement.

- Chen Yi

Mayila, Mayila, my name is Mayila.
I sing songs, I play the Donbula,* I am Mayila.
Young people of Hasake all can tell my name, Mayila.
They come to me from far, far away, they come to me.
Mayila, Mayila.

(* a lute-like plucked instrument)

-translation by Chen Yi

Two Chinese Folk Songs - arr. Chen Yi and Steven Stucky

I. The Flowing Stream (Yunnan Love Song for women singers)
II. The Sun Is Rising with Our Joy (Sichuan Working Song for men singers)

Two Chinese Folk Songs were co-arranged by Chen Yi and Steven Stucky for the Cornell University Chorus and

Glee Club, conducted by Scott Tucker, and premiered on March 16th, 2008 at Beida Centenary Hall, Peking University, Beijing, China. The whole work has three sections. The first is a setting of the love song *The Flowing Stream*, arranged for women's choir by Chen Yi. The second is a setting by Steven Stucky of the work song *The Sun Is Rising With Our Joy*, introduced with men's voices. In the last section, the women's choir sings the melody from the first song on top, while the men's choir sings the vivid rhythmic patterns with materials taken from the second song. The two songs are combined into an organic whole.

- Chen Yi

The Flowing Stream (arranged by Chen Yi)
The rising moon is bright, my sweetheart is in the deep mountain,
he is like the moon walking in the sky.
My sweetheart! The flowing stream around the mountain is clear aside.
The moon is shining over the hillside,
looking at the moon and thinking of my sweetheart,
the breezes are sweeping past the hillside.
My sweetheart! Don't you hear I cry?

The Sun Is Rising with Our Joy (arranged by Steven Stucky)
The sun is rising, up to the mountain with my shoulder pole.
The hatchet is in my hand, I am not afraid of wild beasts.
Passing many mountains, one after another.
If we work hard, we don't have to worry about food and clothing.
-translations by Chen Yi

Weep You No More - Michael Gilbertson

I have always been fond of early English texts for their elegant, archaic character. I was especially drawn to this text for its peaceful imagery and the author's sense of compassion. These qualities inspired the intimate spirit in which I have cast this work. I composed *Weep You No More* in the spring of 2008, as a dear, young friend became terminally ill with cancer and grew weaker each day. To her, this small tribute is dedicated.

Weep You No More was named the winner of the 2009 Yale Glee Club Emerging Composers Competition. It was premiered by the Yale Glee Club conducted by Jeffrey Douma on November 20, 2009. It is part of a set of three re-settings of texts from Dowland songs, *Three Madrigals After Dowland*. The other two were commissioned by Musica Sacra and premiered at Alice Tully in New York in May and are not yet published.

- Michael Gilbertson

Weep you no more,
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste.
But my sun's heavenly eyes,
View not your weeping,
That now lies sleeping,
Softly, softly, now softly lies sleeping.

Sleep is a reconciling, a rest that peace begets,
Doth not the sun rise smiling and fair at evening set?
Rest you then, rest you sad eyes, melt not in weeping,
That now lies sleeping,
Softly, softly, now softly lies sleeping.
-Anonymous, 16th Century

Thoughts on the Moon - Arden Skoglund

The piece's author, Rachel, and I met several years ago, 2008 I believe, working together with Worldview Academy leadership camps. A few months later I ran across a note on her facebook page called *Thoughts on the Moon*. Since I'm always on the lookout for texts I immediately asked her if I could use it for a piece some time and she agreed. A couple months later I was asked by Andrew Miller, conductor of From Age to Age, a choral ensemble in Minneapolis with whom I was currently singing, to do a commission for them, and this text naturally came to mind.

The text of *Thoughts On The Moon* is strikingly visual, and this is what so strongly drew me to it. I could so vividly see what I was reading, and immediately wanted to augment that imagery with sound. The goal of the piece then is very simple though perhaps not easy - to reflect in sound the beauty and imagery already inherent in the text.

- Arden Skoglund

There she sits, a silver lady
In her tower high and fair,
casting shadows deep and shady
beneath the trembling beeches there.
And down her paths of tremulous pale
her unshod feet go dancing dancing dancing.
With icy fingers frosty frail
All slumbering things caressing.
Sometimes she casts a silver ring
about her in the velvet sky
and sometimes in her brooding ire
She turns a-red her slumbering eye
But only this when lover Sun
her night reign does decry.
-Rachel Land

Spring Dreams - Chen Yi

Commissioned by the Ithaca College School of Music for the Ithaca College Choral Series, the composition *Spring Dreams* is written for mixed choir, premiered by Ithaca College Choir, directed by Prof. Lawrence Doebler, on Saturday, Nov. 15, 1997. The music is a setting of the poem *Spring Dreams* by Meng Hao-ran (689-740, Tang Dynasty), sung in Chinese. In the beginning of the piece, several groups of ostinati are brought in gradually in various tempos, imitating the vivid pulse of birds singing everywhere, accompanying a fresh melody in the Beijing Opera speech-singing style, sung by the soprano section. The music brings us the excitement and happiness being in spring. There is a turning point in the middle of the poem, when the poet clearly wakes up from his sweet dream by hearing a bird singing, and he realizes that many flowers must have been ruined by a whole night of wind and showers. He sympathizes with the falling petals as he treasures the beautiful springtime. The music is brought to a climax by expressively repeating the words from the last line of the poem: *"Know you how many petals falling?"* Singing the melody in unison towards the end, we are deeply immersed in wordless sorrow, while the bird is singing sounds like crying in the air.

- Chen Yi

Spring dreams unconscious of dawning,
Not woke up till I hear birds singing;
O night long, wind and showers —
Know you how many petals falling?
-Meng Hao-ran, translation by Chen Yi

Selections by the Cardinal Singers

Spring Rain - Chen Yi

Spring Rain is an *a cappella* setting for mixed choir of an ancient Chinese poem of Du Fu (Tang Dynasty, 712-770), entitled *Happy Rain on a Spring Night.* It was commissioned and premiered by the Singapore Anglo-Chinese Junior College Choir, directed by Valarie Wilson on May 30, 2011 in Singapore.

- Chen Yi

Happy rain comes in time, when spring is in its prime.
With night breeze it will fall, and quietly moisten all.
Clouds darken wild roads, light brightens a little boat.
Saturated at dawn, with flowers blooming the town.
-Du Fu, translation by Chen Yi

The West Lake - Chen Yi

My choral work *The West Lake* was commissioned by and dedicated to the nine-voice Chicago *a cappella* and its founder and artistic director Jonathan Miller, to celebrate the choir's 10th anniversary. They premiered the work on Sept. 9, 2003 in Chicago. I have designed a texture of multi-layers with fragmented pitch materials sung in the beginning, middle, and end of the piece, in which I used a sonority to imagine brimming waves on a beautiful lake. The text sometimes is sung polyphonically, and sometimes in chorale style. The melodic design is from Chinese opera singing and reciting style. The text of *The West Lake* is an ancient Chinese poem written by Su Dong-Po (1036-1101) in 1073 (Song Dynasty), sung in Chinese.

- Chen Yi

The brimming waves delight the eye on sunny days;
The dimming hills give a rare view in rainy haze.
The West Lake looks like the fair lady at her best
Whether she is richly adorned or plainly dressed.
-Su Dong-Po, translation by Chen Yi

Soneto de la Noche *(Nocturnes, No. 2)* - Morten Lauridsen

Morten Lauridsen's *Nocturnes* were premiered at the 2005 ACDA National Convention in Los Angeles by the Donald Brinegar Singers, with the composer at the piano. For the three movements Lauridsen chose three 20th-century poets, each of a different nationality. The first movement, *Sa Nuit d'Ete,* is on a French text by German poet Rainer Maria Rilke; the second, *Sonete de la Noche,* is in Spanish by Pablo Neruda of Chile; and the third, *Sure On This Shining Night,* is in English by American James Agee. The first and third movements are accompanied by piano; the second movement is scored for *a cappella* choir.

Lauridsen sets Neruda's beautiful love sonnet in F-sharp major, with quietly moving homophonic motion coupled with his penchant for inverted chords. In the joyous third verse he quickens the tempo, then moves to A major. The movement reaches its climax in a passionate, fortissimo return to F-sharp major in the fourth verse. As the text of the first verse returns, Lauridsen gives the basses a pedal tone that continues to the work's conclusion, with solo lines given to the other voice parts.

Cuando yo muero quiero tus manos en mis ojos: quiero la luz y el trigo de tus manos amadas pasar una vez más sobre mí su frescura: sentir la suavidad que cambió mi destino.	When I die, I want your hands upon my eyes: I want the light and the wheat of you beloved hands to pass their freshness over me one more time: I want to feel the gentleness that changed my destiny.
Quiero que vivas mientras yo, dormido, te espero,	I want you to live while I wait for you, asleep,

quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.

Quiero que lo amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sique tú floreciendo, florida,

para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.

-Pablo Neruda, translation by Nicholas Lauridsen

I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.

I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,

so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.

My Flight for Heaven - Blake R. Henson

In the fall of 2006, I was approached about composing a piece for the Westminster Choir in honor of Joe Miller's appointment as Director of Choral Activities at Rider University's Westminster Choir College. As a Westminster alumnus, I was quite touched to be offered such a commission and I instantly began searching for a text that seemed apropos to the occasion. I spent the greater part of August scouring my favorite poetry anthologies, hoping to find inspiration in an old favorite. No such luck. Instead of turning to something familiar, I decided to approach a poet with whom I've done a great deal of work about collaborating on a new adventure. While she was excited about my ideas, the red tape brought on by contracts with her publishers wouldn't allow us to work together for at least three more years. Completely wrought with dismay, I decided to temporarily shelve the work while I let my creativity reboot and start the process anew.

A few months later I was in New York meeting with a young conductor about my writing a work for his chamber ensemble. I was reluctant to take the commission given the grey mist gathered around my piece for Westminster. In attempt to explain why I felt obligated to decline, I recounted the story of textual misfortunes. "Why don't you use that Robert Herrick poem?" he asked. "The one that begins, 'Charm me asleep.'" I've been looking for a chance to set *To Music, Becalm His Fever* for nearly ten years, but had always passed on the opportunity, feeling that my own limited life experience stood in the way of the text. This time, however, I jumped on the idea, throwing caution to the wind.

The resulting work, *My Flight for Heaven,* takes Herrick's text about seeking comfort in the welcome embrace of death and shifts the point of view to invoke music while striving toward a new life without pain, suffering, war, and famine. Dr. Miller and I share a very strong, unique passion for music and its profound ability to change the world; this text seemed perfectly in keeping with our common goal. When the choir premiered the piece in the spring of 2007, I was overwhelmed by the number of audience members who spoke to me afterwards, touched by the work, seeing the text as a metaphor for their own hardships and finding comfort in the music itself. The experience was exceedingly humbling, and I soon realized that, while I set out to change the world, I was the one who had been touched. I tried to change the world, but the world, it seemed, changed me.

- Blake R. Henson

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed.
Thou Pow'r canst sever me from ill,
And quickly still,
Though thou not kill
My fever.
Fall on me like a silent dew,
Or like those maiden showers,

Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains;
That, having ease me giv'n, with full delight,
I leave this light
And take my flight
For Heaven.
-Robert Herrick: To Music, Becalm His Fever

Arirang - Korean Folk Song, arr. Chen Yi

Arirang is Korea's most famous folk song, and has been sung for more than 600 years. Some say that Arirang was the name of the main ancient mountain pass to get to Seoul; however, many Korean historians support the idea that *Arirang, arirang, arario* is an ancient native Korean nonsense refrain. The words speak of love, joy, sadness, and a bountiful harvest. The hauntingly beautiful melody is based on the traditional pentatonic scale. Chen Yi arranged *Arirang* for Chanticleer to sing on their 1995-96 Asian tour.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Nahrul baurigo kahsinen nimeun,
Shimrido motkasau palpyongnanda.

Arirang, Arirang hills,
Going over the Arirang hills.
My darling is leaving me behind;
Won't make it ten miles before falling ill.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Chungchun hanulyen byuldo manko,
Woorinae salrimsali maldo manta.

Arirang, Arirang hills,
Going over the Arirang hills.
The blue sky is full of stars;
Our lives are full of troubles.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Poongnyuni on danae poongnyuni oya yoo.
I kangsan samchunri poongnyuni oya yoo.

Arirang, Arirang hills,
Going over the Arirang hills.
A bountiful year will come, a bountiful year is coming.
A bountiful year is coming throughout the land.

Arirang, arirang, arario.
Arirang kogayro naumaukanda.
Saesang mansarul haearini,
Mulwoiea doong-doong thun gupumira.

Arirang, Arirang hills,
Going over the Arirang hills.
Thought about everything in this world:
Bubbles floating on the water.

-Translation by Josephine Lee Williamson

Sakura, Sakura - Japanese Folk Song, arr. Chen Yi

Sakura, Sakura, like *Arirang,* was arranged for Chanticleer to sing as an encore on their first trip to Japan in 1995. It is certainly the most popular Japanese folk song, and holds an almost sacred place in Japanese culture.

- Chen Yi

Sakura, sakura, yayoi no sora wa
Miwatasu kagari, kasumika kumoka,
nioi zo izuru.
Izaya, izaya, Miniyukan.

Cherry blossoms in the March sky as far as one can see.
Are they mist, are they clouds
wafting through the air?
Let's go and see.

-translation by Eiko Fan

Shady Grove - American Folk Song, arr. Chen Yi

Shady Grove was written especially for the Dale Warland Singers to celebrate the 75th birthday of Margery Walker Pearce through a gift given by M. Walker Pearce and Jack Weatherford, with matching founds provided by the National Endowment for the Arts.

- Chen Yi

Went to see my Shady Grove,
She was standing in the door,
Shoes and stockings in her hand,
Little bare feet on the floor.

Shady Grove, my little love,
Shady Grove I know,
Shady Grove my little love,
Bound for the Shady Grove.

Cheeks as red as the blooming rose,
Eyes of the deepest brown;
You are the darling of my heart,
Stay till the sun goes down.

Shady Grove my little love,
Shady Grove I know,
Shady Grove my little love,
Bound for the Shady Grove.

Wish I had a big fine horse,
Corn to feed him on,
Pretty little girl, stay at home,
Feed him when I'm gone.

Shady Grove my little love,
Shady Grove I say,
Shady Grove my little love,
Don't wait till the Judgment Day.

Veni, dilecte mi! - Wolfram Buchenberg

The biblical Song of Songs is a collection of vivid love poems, loosely framing a series of conversations between lover and beloved. The story may outline an actual relationship between King Solomon and a young Shulamite woman. Historically, the Song has been most often interpreted allegorically by both Jewish and Christian theologians so that the lovers represent either God and Israel, or Christ and the Church. Although similar images are found in the prophets, especially Isaiah, Hosea, and Ezekiel, the Song of Songs is probably best understood as a frank, redolent and extravagant celebration of human love. All of the poems draw significantly on rich garden imagery, deliberately invoking themes of Eden/paradise, overflowing abundance, and innocent, unashamed love.

The text Buchenberg chose for Veni dilecte mi is spoken by the maiden Shulamite. He writes that he simply set the text as he understood it: as an erotic daydream, which he realizes with lush, extended harmonies, and sensuous impressionistic colors. The opening gestures, the woman[1]s invitation to her beloved, serve as a recurring refrain. Buchenberg uses intense dissonances between the inner voices and surprising chromatic progressions to depict the dreamy sensuality inherent in the images of ripe fields, flowers, grapevines and pomegranates that simply intensifies the lovers' desire and joy.

Veni, dilecte mi, egrediamur in agrum,
Commoremur in villis.
Mane surgamus ad vineas.
Videamus si flores fructus parturiunt,
Si floruerunt mala punica:
Ibi dabo tibi ubera mea.
-Song of Songs 7:11-12

Come, my beloved, let us go forth into the fields;
Let us lodge in the villages.
Let us get up early to the vineyards;
Let us see if the vine flourish, whether the tender grape appear,
And the pomegranates bud forth:
There will I give you my breasts.

Prayer - René Clausen

René Clausen's *Prayer* was commissioned in 2009 by the Yale Alumni Chorus Foundation, Jeffery Douma, director, and premiered during the Chorus's tour to Mexico and Guatemala in August 2009. It is an adaptation of a favorite prayer of Mother Teresa of Calcutta, set in a simple yet captivating manner.

Help me spread your fragrance everywhere I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may only be a radiance of Yours.
Shine through me and be so in me
that every soul I know
will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
-Mother Teresa of Calcutta

O lux beata Trinitas - Ko Matsushita

O lux beata Trinitas, for six-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The quiet beginning features clashing rhythms between the soprano parts on a unison D, lending a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. A return to C major, only this time in fortissimo, is even more penetrating than before. From its onset, *O lux beata Trinitas* does not let up in energy and drive.

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.
-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
Now that the fiery sun recedes,
Illuminate with heavenly light our hearts

Thee we praise with song in the morning,
Thee we beseech in the evening,
Thy suppliant glory we adore,
Throughout all ages forever.

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New Music Festival presents

GRAWEMEYER PLAYERS
UNIVERSITY SYMPHONY ORCHESTRA

Friday, November 11, 2011 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Air (1995) — Aaron Jay Kernis (b. 1960)

J. Patrick Raferty, *violin*
Krista Wallace-Boaz, *piano*

Rain Waves (1997) — Joan Tower (b. 1938)

Ernie Gross, *clarinet* J. Patrick Raferty, *violin*
Krista Wallace-Boaz, *piano*

Happy Rain on a Spring Night (2004) — Chen Yi (b. 1953)

Kathy Karr, *flute* Ernie Gross, *clarinet*
J. Patrick Rafferty, *violin* Paul York, *cello*
Krista Wallace-Boaz, *piano*

INTERMISSION

Symphony in Seven (2011) — James Young (b. 1984)

Two Poems (2005) — Yao Chen (b. 1976)
Sough
Glowing Autumn

Rhyme of Fire (2008) — Chen Yi

University of Louisville Symphony Orchestra
Kimcherie Lloyd, *director*

PROGRAM NOTES

Air - Aaron Jay Kernis

Air is a love letter to the violin. Songlike and lyrical, it opens up a full range of the instrument's expressive and poignant possibilities. Composed with two main themes and open in harmony, the first poses melodic questions and their response, while the second is very still, rising ever-upward into the highest range of the violin. Following a middle section of dramatic intensity it cycles back to the themes in reverse, developing each along the way, and ending quietly after a final plaintive ascent. *Air* is dedicated to pianist Evelyne Luest, the composer's wife, and was composed in 1995 for violinist Joshua Bell. Since it's premiere it has been arranged in many versions with solo instrument and orchestra, chamber ensemble or piano.

- Aaron Jay Kernis

Rain Waves - Joan Tower

Rain Waves (for violin, clarinet and piano) was commissioned by Michigan State University for the Verdehr Trio. *Rain Waves* explores the motion of a wave form. Starting with a pointillistic "rain"-type pattern, the notes float upwards and downwards in increasing intensities. In the less "staccato"-like and more flowing sections, there is a sense of a "wind" pushing the notes into longer and wider arched patterns—perhaps like the undulating sheets of rain created in a light southern tropical rainfall.

Rain Waves was written in 1997, and is dedicated to the Verdehr Trio in admiration of their unfailing support of the music of our time, and their devoted efforts to give a composer's new work a "life" through their worldwide performance tours and recordings.

- Joan Tower

Happy Rain on a Spring Night - Chen Yi

Commissioned in 2002 by Music From Copland House, with public funds from the Composer's Commissions program of the New York State Council on the Arts, a state agency, my mixed ensemble piece *Happy Rain on a Spring Night* is written for all five instruments in the ensemble: flute, clarinet, violin, cello and piano, premiered on Oct. 18, 2004 at Merkin Hall in New York. The musical imagination came from an ancient Chinese poem with the same title, written by Du Fu (712-770) in Tang Dynasty.

It's like the welcome rain on a quiet spring night that nurtures the budding seeds, our new society is pushing us forward to the new future. The music reflects the scenes and the expression according to the meaning of the poem when it's being unfolded line by line. Although the tempo is set 60-70 quarter notes per minute throughout (played vividly, never slow down), the tension is being built up from the quiet background in the beginning, to the sustained climax towards the end. The musical image in Rehearsal A and B (measures 1-41) represents the first four lines of the poem. The woodwind instruments response to the rustling of fast moving notes on muted string triplets, decorated by occasional strokes produced by metallic string sound and high piano gestures. The music in Rehearsal C and D (measures 42-87) represents the next two lines of the poem. It's so dark, a little light in the boat is shimmering on the lake... The breathy key slaps on the flute creates a mysterious atmosphere, in a dialogue with other instruments. The cello glissandi recite the poem in the tone of Mandarin, echoed by the string harmonics. The music in Rehearsal E, F and G (m 88-161) is a toccata, starting with the piano, which builds up a big shape, to reach the climax in m. 116, and keeps the vivid scene towards the coda (Rehearsal H, m. 162-the end), which stands on the energetic peak at the end of the piece.

According to the principle of the Golden Section, I have constructed the piece with two large parts (m. 1-115 and m. 116-192+4 since it goes faster). The GS falls onto the beginning of the climax section of the piece, which is loud and energetic. All subdivisions of the structures coincide with the numbers of proportions based on the GS principle. The music has textures changed according to the proportional arrangement throughout the piece.

- Chen Yi

Symphony in Seven - James Young

The Symphony in Seven is a menagerie of:

prelude... The titled quotation comes from the book, *American Gods*, by Neil Gaiman. The movement is a fanfare of two elements. Mechanized, cycling material first presented by the brass works to break down and dissolve the architectural melody first presented by the strings. Eventually, it all builds to a bang.

nocturne... J. S. Bach (1685-1750) served as Kapellmeister in several major German cities, including Weimar and Leipzig. His music is characterized by contrapuntal complexity. Bach's chorale *Ach Gott, vom Himmel sieh' darein* (BWV 77.6) forms the heart of this movement. Around the inner chorale, the orchestra creates a quiet aura.

scherzo... It is a movement at odds against itself as multiple themes vie for supremacy. The double reeds are an organism. The clarinets and flutes are a factory. The brass plays at something completely different. Here are some reported children of Typhon and Echidna: the Chimera, Cerberus, the Hydra, the Sphinx, etc.

elegy... Thurman A. Green (1940-1997) was a jazz trombonist, touring with bands in DC and southern California. His music is oriented in bebop. The track 'Searching for Peace' off Green's *Dance of the Night Creatures* inspired the opening of this movement. Following the initial duet, the orchestra is charged with energy.

intermezzo... { ... } (Perhaps familiar themes will work their way back around).

postlude... ~~The titled quotation comes from the book, *American Go*~~ (see prelude...) Eventually it all decays to a whimper.

coda... The production and development of *Ad Campaign* is partially controlled by its participants. The performers and conductor may choose to play or leave out or create completely new music as they see fit. In every case, however, the same, inevitable end awaits.

- James Young

Two Poems - Yao Chen

The autumn of 2005 in Chicago Hyde Park is special in my memory—it arrived suddenly, and unfolded itself in an extremely slow tempo. I was deeply bewitched by the sounds created by the wind that blew through the tree leaves, as well as the unstoppable changing colors that engulfed the small groves in Hyde Park. In response to those enchanting autumnal sounds and colors, I composed these two orchestral tone poems.

The first poem, *Sough*, depicting the rustling sounds of the leaves in the wind, is presented by the prominent use of strings in the piece. The strings are set in juxtaposition against the other instruments in the orchestra, in a particular textual proportion that reflects how nature and human beings are represented in Chinese traditional landscape paintings: Nature always dominates the scene, and dwarfs the human inhabitants. Even though nature occupies such a prominent position on the canvas, tiny human figures hidden in the nature are always indispensable for the landscape drawing – humans are the spirit of nature. In this tone poem, the strings symbolize nature, and a sparse number of wind and percussion instruments symbolize the human inhabitants.

In contrast to *Sough*, the second poem, *Glowing Autumn*, boundlessly explores the full palette of a chamber orchestra. The sensitive metamorphosis of the orchestral colors and the bold dramatic gestures together in this poem present us another kind of way of perceiving the autumnal landscape: As the humans are deeply enamored by nature, nature would also be held sacred and instilled with a concept of life. And eventually, the boundary between the humans and the nature is blurred, and melted away. They have gradually become one soul which breathes in and out, expressing feelings, emotions, and thoughts, as if seasons are continuously changing—old life dying, decaying and making way for a new, future life.

- Yao Chen

Rhyme of Fire - Chen Yi

Commissioned by the BBC with kind support from the K.T.Wong Charitable Trust, to mark the opening of the Beijing Olympics on August 8, 2008, my *Rhyme of Fire* for full orchestra looks forward to the London Olympics in 2012, evoking the image and spirit of the Olympic Fire and representing the idea of a meeting of cultures. The work is premiered at the BBC Proms 29 on August 8, 2008 by the Royal Philharmonic Orchestra, conducted by Maestro Leonard Slatkin, at the Royal Albert Hall in London.

The music is energetic, bright and upbeat, in Chinese style and western orchestral idiom. Most of the major pitch materials came from China West folk music (Lusheng ensemble music and folksong *Dou Duo* of Miao people, Duixie dance music and folksong *Amaliehuo* of Tibetan, and so on). The orchestral timbre with pentatonic clusters matches the sound of Lusheng ensemble's chords (or those in bagpipe and jazz). The design of rhythmic patterns is borrowed from the Lusheng ensemble music and the Chinese folk percussion ensemble music, with fixed phrases in groups of instruments, and the recurrences of pitch materials played in all sections of codetta and coda.

The work is written for full orchestra, in a complex three-part form with recapitulation, and the total length is about 11 minutes. The sections with pitch materials A and B are in the tempo of a quarter note equaling 132 per minute. C is in the tempo of a quarter note equaling 80 per minute. The percussion cadenza and the coda keep the fast tempo until the end.

The sections with pitch material A have a motive in upward seesaw shape with big leaps in tuitti. The intervals are abstracted from Beijing Opera music. The sections with pitch material B are imitations of Lusheng (mouth-pipa organ, Chinese folk wind instrument) ensemble music, with bold melodic lines inspired by the folksong *Dou Duo.* The melodies in C are drawn from the folksong *Amaliehuo* played in multiple layers, with an ostinato constructed from the folk dance music *Dui Xie,* played on the piccolo or oboe, and xylophone or glockenspiel in the background. The percussion cadenza is led by the powerful timpani in the motive of A, while the orchestral responses sounding like a giant Lusheng ensemble, bringing the music to a climatic end.

- Chen Yi

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74th Season
Three Hundred Forty-Seventh Concert
of the Society

Metropolitan Museum Artists in Concert

Hyunah Yu, *soprano*
Jeewon Park, *piano*
Jesse Mills, *violin*
Edward Arron, *cello*

University of Louisville
November 13, 2011
3:00 P.M.
Comstock Concert Hall

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Program

14 Variations in E-flat Major, Op. 44 (1792) — Ludwig van Beethoven (1770-1827)
for piano trio on an original theme

Seven Verses of A. Blok, Op. 127 (1967) — Dmitri Shostakovich (1906-1975)
for soprano and piano trio

Ophelia's Song
Gamayun, the Bird of Prophecy
We Were Together
The City Sleeps
The Storm
Secret Signs
Music

Intermission

Four Songs — Robert Schumann (1810-1856)

Du bist wie eine Blume, Op. 25, No. 24 (1840)
Der Nussbaum, Op. 25, No. 2
Röselein, Röselein!, Op. 89, No. 6 (1850)
Widmung, Op. 25, No. 1

Piano Trio in D Minor, Op. 63 (1847) — Robert Schumann

Mit Energie und Leidenschaft
Lebhaft, doch nicht zu rasch
Langsam, mit inniger Empfindung
Mit Feuer

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music. For more information, please visit www.louisvillechambermusic.org.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations that join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and help bring meaningful music to our community:

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. In order to continue this legacy, a new donor category was established and named the Gerhard Herz Fund Sustainers.

Emile Strong Smith, an involved and generous Chamber Music Society supporter for many decades, died earlier this year at age 102. To recognize her significant contribution to chamber music in our community, this 2011-2012 season, the Society's seventy-fourth, is dedicated to her memory. In her honor, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.



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Next Chamber Music Society Concert

February 5, 2012 - 3:00 p.m.

Emerson String Quartet



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74th Season

Three Hundred Forty-Sixth Concert of the Society
Jerusalem String Quartet
October 16, 2011 - 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Forty-Seventh Concert of the Society
Metropolitan Museum Artists
November 13, 2011 - 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Forty-Eighth Concert of the Society
Emerson String Quartet
February 5, 2012 - 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Forty-Nineth Concert of the Society
The Morgenstern Trio
March 18, 2012 - 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Fiftieth Concert of the Society
Euclid Quartet and Carpe Diem String Quartet
April 15, 2012 - 3:00 p.m.
Margaret Comstock Concert Hall

Metropolitan Museum Artists
November 13, 2011

14 Variations in E-flat Major, Op. 44 (1804)
for piano trio on an original theme

Ludwig van Beethoven
(1770-1827)

Though the music of Beethoven's youthful Bonn years does not bear comparison with the heaven-storming masterpieces of his later decades (he was 22 when he went to Vienna), it does show true talent for composition, a thorough understanding of the contemporary stylistic norms, and occasional flashes of the brilliance to come. The Variations for Piano, Violin and Cello in E-flat major appears to have been written in 1792, shortly before Beethoven moved to Vienna. The piece acquired its artificially high (and potentially lucrative) opus number—44—when Franz Hoffmeister published the score in Leipzig in 1804. The theme, original with Beethoven, is a skeletal affair, simply outlining the harmonic changes without providing a distinct melody. (The finale of the 'Eroica,' also in variation form, begins in a similar manner.) Beethoven worked fourteen conventional variations and a coda upon this lean material, allowing all three instruments leading moments (though the piano, his instrument, is always *primus inter pares*) and eliciting some deeper emotions with two minor-key episodes.

- Richard E. Rodda

Seven Verses of A. Blok, Op. 127
for Soprano, Violin, Cello and Piano

Dmitri Shostakovich
(1906-1975)

In early 1967 Shostakovich was quite unhappy. Having been plagued by ill health for many months, he began to worry that his infirmity was blocking his creativity. He wrote to a friend, "I have become disillusioned with myself. Rather, I have become convinced that I am a very dull and mediocre composer." However, in March in response to a request from the Russian cellist, Mstislav Rostropovich, for a vocalise to perform with his wife, the soprano Galina Vishnevskaya, Shostakovich began setting "Ophelia's Song" by the Russian Symbolist poet, Alexander Blok (1880-1922). He soon realized that the instrumental resource of a solo cello was inadequate for his purposes, added a violin and piano, and finished the work in three days. Perhaps because of his recent difficult medical history, these songs mark a deep change in the composer's style, the beginning of what was to be the his last phase of work. Listeners familiar with the late quartets will identify aspects of musical expression that became more pronounced as the composer turned progressively inward and focused less on communicating with the public audience and more on the inner dialogue he conducted with himself.

Ultimately this cycle is about music. Here the usual relationship between words and music is inverted: rather than the accompaniment amplifying the meaning of the text, the texts more often clarify what is expressed by the instruments. Uncanny, but true. Even when distracted by a commanding image–meeting of the lovers, the very dark city, the vicious storm–bare lines, simple counterpoint, doubled octaves never quite abandon the inner obsessive despairing and desperate thoughts of the poet. The imagery and the emotion is absorbed into the music–internalized–and it is through the music that one understands the poet's references to different voices, to the city and its mindless industrialization, to rain against a window. Using a different combination of instruments in the ensemble, each song creates a private world of reference and all together serve as evidence for the composer's growing belief in the transcendent value of art–not in the metaphysical sense, but as the only means to overcome the crushing reality of everyday life. Over the years it became more and more Shostakovich's single rationale for continued existence.

In the first song, the cello's obbligato line numbly traces Ophelia's lamenting memory of Hamlet's parting, its recurring intervals capturing the reality of her premonition.

When you parted from your beloved,
my dearest, you promised to love me.
When you set out for a country you hated,
You swore you would keep your oath.

Far away from happy Denmark,
you found a mist-shrouded coast
where the waves murmur angrily,
where the rocks are washed with tears.

My beloved warrior will never return,
clad in silver armour . . .
A mourning ribbon and a black plume
flutter heavily in the grave.

Gamayun is a figure of a wounded bird with a woman's head from ancient Russian mythology, and here the fear inspired by her terrible prophesy is reflected in the piano's bare octaves. As the terror increases, so does the complexity of the music. Eventually all that is left is memory and abandonment.

Over the smooth, boundless waters
dyed purple by the setting sun
she sings her prophetic song,
too weak to raise her shattered wings . . .

She prophesies the savage Tartar invasion,
she prophesies bloody executions,
cowardice, famines, fires,
evil in power, righteousness destroyed.

Haunted by the foretold horror,
her beautiful face glows with love.
But the prophetic truth bursts out
from lips caked with blood!

The text retraces the memory of an encounter between two lovers when their beings were absorbed into a violin's textless cantilena.

We were together, I remember . . .
It was a turbulent night, a violin sang . . .
You were mine then,
and each hour you grew more beautiful.

By the murmur of some silent breeze,
by some secret in a woman's smile,
your lips invited kisses,
our hearts invited the song of a violin.

A profound silence descends. The city sleeps, and beyond the edges of the city, the distant dawn imparts a vision of the future with foreboding. Thoughts are locked in meandering phrases of double stops.

The city sleeps wrapped in darkness,
the street-lamps shine weakly.
In the far distance, beyond the Neva,

I can see a gleam of daybreak.

In that distant reflection,
in the fiery glimmer,
lurk the beginnings
of wretched days for me.

Harsh *Sul ponticello* violin gestures, impulsive piano octaves, slashing scales. Searing strikes of lightning and strident driving rain provoke fear and empathy, but mostly fear.

Oh how wildly, outside the windows,
the cruel storm howls and rages;
the driven clouds, the lashing rain,
the wind rising and falling!
Dreadful night! On a night like this
I feel for all the homeless,
and pity drives me outside–
in the cold and wet!
Fighting against the dark and the rain
to share in those poor people's suffering.
Oh how wildly, outside the window,
the wind rages and falls!

Low tones and melody on the cello and violin. Unbidden and unexpected mysterious messages and signs conjure escape in comforting images from the past. But there is no relief from the prospect of a grim destiny.

Mysterious signs blaze out
on the blank, silent walls.
Gold and crimson poppies
bend over me in my dreams.

I hide in the caverns of night
and harsh miracles flee from my memory.
At dawn, blue chimeras
Gaze from the sky's clear mirror.
I take refuge in things long past,
fearfully covering my eyes;
and in the pages of a book growing cold
I see a girl's golden tresses.

The sky weighs down upon me,
a black dream presses down on my heart
My predestined death is near,
and ahead lie wars and conflagrations.

Shostakovich provided the last song with a title: "Music." In it, the undisturbed surface of subdued melodies mirror the peace that comes when thoughts of nature drown out the fearful threats of civilization, but eventually gives way to a passionate outpouring to underscore the dramatic evocation in the last stanza of text. Is this last poem, the clearest articulation of the composer's dedication to his work in his final years? For what it's worth, just reading it, it does seem to articulate what his last, most personal, work is about. The force of the desperate oblation in the poetry is only momentarily calmed by the

postlude with its still lyricism of duetting obbligatos; peace is ultimately vulnerable to existential dread.

Music

At night, when fears are stilled
And the city is hidden in darkness–
oh, how much music there is in heaven,
what sounds are heard on earth!

What do life's storms matter, when your roses
blossom and blaze for me!
What do human tears matter,
in the red glow of a sunset!

Accept, o ruler of the universe,
with blood, with suffering, with death,
a last, foaming goblet of final passion
from an unworthy slave!

The above translations by Andrew Huth, were printed in the booklet that accompanies the recording of the work by the Beaux Arts Trio on Warner Classics.

Four Songs

Robert Schumann
(1810-1856)

In 1840 Robert Schumann composed a set of 26 songs under the title *Myrthen*, his opus 25. *The New Grove Dictionary* in its entry on the composer calls 1840 "the year of song" and provides the following general comments on this facet of Schumann's work:

> "The wave of creative energy gained impetus in January ... after an interval of 12 years, Schumann returned to the composition of songs. ... The great outpouring of songs in 1840 is, as Brendel said, a 'continuation of his character pieces for piano'; but the songs are not only piano pieces with another dimension, an additional tone-colour: they are explicit, whereas the piano pieces are reserved. The lyrical element is set free and its emotional content made precise. Schumann himself acknowledged to Zuccalmaglio (letter of 31 December 1840) that 'the *Myrthen* certainly allow a deeper insight into my inner musical workings'. Moreover, the poem (which Schumann nearly always chose with care because it answered to something in himself, and generally chose with good literary taste) acted as a lens for his musical thought, sharpening, concentrating, shaping it. In holding the balance between poem and music and between voice and piano, Schumann generally stands midway between Schubert and Wolf; there are a number of purely lyrical songs, such as *Widmung* op. 25 no. 1, in which the voice sings and the piano 'accompanies' ... But Schumann's most typical songs are those in which the melody is shared by voice and piano either simply as in *Der Nussbaum* op. 25, no. 3, or more subtly ..."

Heine's *Du bist wie eine Blume* (You are like a flower) receives Schumann's most ceremonial treatment and begins the group of songs performed today. Set in A-flat major, a key associated with wedding ceremonies, the song's repeated chords provide a stately foundation for the free, almost recitative-like declamation of the brief text.

Published in October 1840, *Myrthen*, Op. 25, is dedicated to Clara Schumann. Myrthen, or myrtles, are European evergreen shrubs with white or rosy flowers that are often used to make bridal wreaths.

The 26 poems included in the work were presented to Clara on the occasion of their wedding.

Röselein, Röselein ("Little Rose"), is the final song of Op. 89. The narrator of the poem questions why a rose has thorns and recalls a dream of a thornless rose.

Trio in D Minor, Op. 63 — **Robert Schumann (1810-1856)**

Mit Energie und Leidenschft (With energy and passion)
Lebhaft, doch nicht zu rasch (Vivace, but not too fast) - Trio
Langsam, mit inniger Empfindung (Slow, with intimate expression)
Mit Feuer (With fire)

A rather extended work from 1847, this Trio is the first and the most frequently performed of three composed by Schumann. While it bears many of the features of Schumann's youthful exuberance, the music has the quality of the composer's most characteristic and individualistic invention and poetry of the later works for piano.

The four movements in the work alternate tonalities. The first movement, with its richly singing and arching melodies, and the third, a pensive, eloquent aria, are both in the minor mode. And the second movement, a rhythmically fleet scherzo, and the joyous final fourth movement are in the parallel major mode. Schumann, the musician-poet, explores two sides of a single tonic pitch (D) as one means of capturing the emotional and psychological charge of the characterizations he has devised for each movement. He treats the two aspects of the tonic as naturally as he does opposing states of mind.

The work does not pose difficult hurdles for the listener, but there are some very interesting and arresting moments. Perhaps the most noted of these occurs when, in the first movement, the long romantic lines of the two principal themes pose difficulty in the development. Here, Schumann comes forward with an entirely new idea that moves the work into another expressive range. Instead of doggedly pushing through with developmental ideas, he changes the texture, moves all the instruments into the treble, and asks the strings to play close to the bridge (sul ponticello) and the pianist to apply the soft pedal (una corda). It's pure Schumann exercising the same fantastic and imaginative mind at play in his works with titles more whimsical than "Trio." The jagged lines that chase each other in the Scherzo–an almost-out-of-control antic capriccio–become the longitudinal lines that turn around each other in one continuous imitation in the Trio. In the Adagio, the composer lightens the yearning of the long violin line of the first segment with a pulsing syncopation, momentarily postponing the explosion of joyous passion for the Finale.

- Notes © Dr. Jean Christensen

A pre-concert commentary will be provided by Prof. Daniel Weeks of the Vocal Division, School of Music. The presentation will take place in room 125, between 2 and 2:45 PM. All interested persons are invited and are welcome to attend.

Dmitri Shostakovich (1906-1975)
Seven Verses by Alexander Blok, Op. 127
for Soprano and Piano Trio (1967)

Texts and Translations

Pesnya Ofelii	**Ophelia's Song**
Razluchayas's miloy,	When you bade farewell to your sweet girl,
Drug, ty klyalsya, mne lyubit'! . . .	Friend, you promised to love me
Uezzhaya v kray postyily,	And to keep your word
Klyatvu dannuyu khranit'! . . .	When voyaging to enemy land.
Tam, za Daniey schastlivoy,	There, beyond happy Denmark,
Berega tvoi vo mgle. . .	Your shores lie in darkness. . .
Val serditiy, govorliviy	And a wave, angry and prattling wave
Moyet slyozy na skale. . .	Washes tears from the cliff.
Miliy voin ne vernyotsya,	My dear warrior will not come back,
Ves' odeity v serebro. . .	Clad all in silver. . .
V grobe tyashko vskolykhnyotsya	In the grave will sadly stir
Bant i chomoye pero. . .	His ribbon and black plume.

Gamayun, pititsa veshchaya	**Hamayun, the Prophetic Bird** **(A Painting by V. Vasnetsov)**
Na gladyakhh beskonechnykh vod,	Over the surface of the infinite waters
Zakatom v purpur oblechonnykh,	Clad in the purple of sunset,
Ona veshchaet i poyot,	Prophesies and sings the bird
Ne v silakh kryl podnyat' smyatyonnykh. . .	Too feeble to raise its agitated wings.
Veshchaet igo zlykh tatar,	It prophesies the yoke of the cruel Tatars,
Veshchaet kazney ryad krovavykh. . .	It prophesies bloody executions,
I trus, i golod, i pozhar,	Earthquakes, hunger and fire,
Zlodeyev silu, gibel' pravykh. . .	The power of the evil and the death of the just. . .
Predvechnym uzhasom ob'yat,	Moved by the horror of its prophesies,
Prekasniy lik gorit lyubovyu,	Its fair face burns with love,
No veshchey pravdoyu zvuchat	Yet it is the truth
Usta, zapekshiesya kroyvu! . . .	That comes from its lips, with congealed blood.

My byli vmeste. . .	**We were together. . .**
My byli vmeste, pomnyu ya. . .	We were together, I remember. . .
Noch' volnovalas', skripka pela. . .	The night was agitated and the violin sang. . .
Ty v eti dni byla moya,	Then you were mine,
Ty s kazhdym chasom khoroshela. . .	More beautiful each hour. . .
Skvoz' tikhoye zhurchanye struy,	Through gently mumuring streams,
Skvoz' taynu zhenstvennoy ulybki	Through the secret of a woman's smile,
Kustam prosilsya potseluy,	A kiss seizes the lips
Prosilis' v serdtse zvuki skripki.	And the sound of the violin seizes the heart. . .

Shostakovich Blok Songs, Op. 127 - 2

Gorod spit
O, kak bezumno za oknom,
Chut' mertsayut fonari. . .
Tam dalyoko, za Nevoyu,
Vizhu otbleski zari.

V etom dal'nem otrazhenyi,
V etikh otbleskakh ognya
Pritailos' probuzhdenye
Dney tosklivykh diya menya. . .

The city sleeps
The city sleeps, covered in darkness,
Hardly shine the street lamps. . .
There in the distance, over the Neva,
I see the pale light of dawn.

In this distant resonance,
In this burning light,
Hides the wakening
Of days sad for me. . .

Burya
O, kak bezumno za oknom,
Revyot, bushuyet burya zlaya,
Nesutsya tuchi, lyut dozhdyom,
I veter voyet, zamiraya!

Uzhnasna noch'! V takuyu noch'
Mne zhal' lyudey, lishonnykh krova,
I sozhalenye gonit proch' -
V ob'yatya kholoda syrovo! . . .

Borots'ya s mrakom i dozhdyom,
Stradal'tsev uchast' razdelyaya. . .
O, kak bexumno za oknom
Bushuyet veter, iznyvaya!

Storm
Oh, how cruelly, outside my window,
The wild storm rages and roars,
Clouds pass, then the rain pours
And the wind howls, as it dies.

The night is terrible! On such a night
I pity those who have no shelter, no roof,
And this pity forces me out
Into the arms of wet and cold.

To struggle against darkness and rain
Sharing the lot of the suffering. . .
Oh, how cruelly, outside my window,
The wild storm rages and dies!

Tayniye znaki
Razgorayutsya tayniye znaki
Na glukhoy, neprobudnoy stene.
Zolotiye i krasniye maki
Nado mnoy tyagoteyut vo sne

Ukryvayus' v nochniye peshchery
I ne pomnyu surovykh khimery
Smotryat v zerkale yarlikh nebes.

Ubegayu v proshedshiye migi,
Zakryvayu ot strakha glaza,
Na listakh kholodeyuyuschey knigi -
Zolotaya devich'ya kosa.

Nado mnoy nebosvod uzhe nizok,
Chorniy son tyagoteyet v grudi.
Moy knets prednachertanniy blizok,
I voyna, i pozhar - vperedi.

Mysterious signs
Mysterious signs glow
On a plain sleeping wall.
Red and gold poppies
Weigh down on my sleep.

I hide in the caves of night
And remember no dark wonders
At dawn there appear blue chimeras
Reflected in the bright skies.

I escape into past moments,
In fear I close my eyes,
On the pages of a faded book
Lies the golden hair of a girl.

Above me the sky lowers,
A dark dream weighs down on my breast.
My fated end is near
And war and fire are at hand.

Shostakovich Blok Songs, Op. 127 - 3

Muzyka
V nochi, kogda usnyot trevoga,
O gorod skroyetsya vo mgle -
O, skol'ko muzyki u Boga,
Kakiye zvuki na zemle!

Shto burya zhizni, yesli rozy
Tvoi tsvetut mne i goryat!
Shto chelovecheskiye slyozy,
Kogda rumyanitsya zakat!

Primi, Vladychitsa vselennoy,
Skvoz'krov', skvoz' muki, skvoz' groba -
Posledney strasti kubok penniy
Ot nedostoynova raba!

Music
At night, when restlessness sleeps,
And the city is covered in darkness,
Oh, how much music there is with God,
What sounds there are on earth!

What is the storm of life,
If your roses flower and glow for me!
What are human tears
When sunset glows red.

Receive, Queen of Creation,
Through blood, through suffering, through death,
The foaming chalice of the last passion
From your unworthy servant.

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SCHOOL OF MUSIC

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Samuel Williams, *flute*

Student of Kathy Karr

with

Debbie Dierks, *piano*

Student Recital

Sunday Evening
November 13, 2011
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Ballade — Albert Périlhou (1846-1936)

Honami for flute solo — Wil Offermans (b. 1957)

Sonata for Flute and Piano — Walter Piston (1894-1976)
- I. Allegro moderato e con grazia
- II. Adagio
- III. Allegro Vivace

INTERMISSION

Hamburger Sonata in G Major — Carl Philipp Emanuel Bach (1714-1788)
- I. Allegretto
- II. Rondo: Presto

Sonatine for Flute and Piano — Pierre Sancan (1916-2008)

UNIVERSITY OF
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University Jazz Repertory Ensembles

Contemporary Ensemble
Directed by Chris Fitzgerald

Hard Bop Ensemble
Directed by Ansyn Banks

Brazilian Ensemble
Directed by Mike Tracy

Monday Evening
November 14, 2011
7:00 p.m.
Bird Recital Hall

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PROGRAM

Everything Must Go — Donald Fagen & Walter Becker (b. 1948)(b. 1950)

Remembering — Avishai Cohen (b. 1970)

Suspone — Mike Stern (b.1953)

Contemporary Ensemble
Melanie Burrier, *alto sax & flute*
Dan Gomby, *tenor sax* Chris Grezch, *piano*
Tom Coovert & Brandon Coleman, *guitars*
Pablo Souza, *bass* John Kleemeier, *drums*
Chris Fitzgerald, *director*

Dear Old Stockholm — Miles Davis (1926-91)

Zambia — Lee Morgan (1938-72)

Back at the Chicken Shack — Jimmy Smith (1925-2005)

Hard Bop Ensemble

Dylon Jones, *alto sax & flute*
Joe Hannah, *tenor sax & bass clarinet*
Craig Lambert, *piano* Tim Blunk, *guitar*
Matt Pulley, *bass* Isaiah Baker, *drums*
Ansyn Banks, *director*

Amazon River — Dori Caymmi (b. 1943) arranged by Pablo Souza

Forró em Timbaúba — Dominguinhos (b. 1941) (José Domingos de Morais) arranged by Lourenço Vasconcellos

Frevo — Egberto Gismonti (b. 1947) arranged by Pablo Souza

Brazilian Ensemble

Daniel Fieselman, *trumpet & flugelhorn*
Graeme Gardiner, *tenor sax* Pierson Keating, *piano*
Issac Poole & Ben Boelscher, *guitars*
John Brodie, *bass & accordion*
Marie Knueven, *bass*
Cory Johnson, Gabe Jones & Israel Cuenca, *drums & percussion*
Michael Tracy, *director*
Pablo Souza & Lourenço Vasconcellos, *graduate teaching assistants*

UNIVERSITY OF
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University Percussion Ensemble

Greg Byrne, ***director***

Monday Evening
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PROGRAM

Brazilian Samba — Traditional

Oye Como Va — Tito Puente

Yay Boy — Africando

Christopher Clark, Samir Kambarov & Shane Porter, *saxophones*
Daniel Fieselman & Jesse McBee, *trumpets*
Tim Doyle, Stasi Fafolios & Phil Steinmetz, *trombones*
Kendall Carter, *piano*
Luke McIntosh, *bass*

African Welcome Piece — Michael Udow

Snare Drum for Camu — Unknown

Morgan Folz, Darius Hill & Michael McMahon, *snare drum*
Boone County High School Students

Yamantaka — Krzysztof Wolek

I.

II.

III.

Lost Souls — Nathan Daughtrey

Sacrificial Rite — David Gillingham

Four Postcards from Ancient Nihon — Marc Satterwhite

I. Kinkakuji (The Golden Pavilion)

II. The Rock Garden at Ryoanji

III. December in Hirosaki Castle Park (Snow on Cherry Trees)

IV. Osaka Castle

Mo Java — Lalo Davila

Percussion Ensemble Personnel

Jecorey Arthur
Cody Ash
Stephen Baker
Samantha Barzee
Dylan Combs
Michael Cowan
Tavion Craft
Chris Cutshaw
Andrew Edel
Aimee Edelen
Tony Johnson
Ashley Parker
Ron Richter
Mandi Roberts
Sam Rouster
Kaity Skeen
Jimmy Weixler
Spencer Zembrodt

Special Thanks to Graduate Assistants Lorenzo Dias & Will Fisher

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Four Postcards from Ancient Nihon

Contents

I.	Kinkakuji (The Golden Pavilion)	p. 1, ca. 4 minutes
II.	The Rock Garden at Ryoanji	p. 13, ca. 6 minutes
III.	December in Hirosaki Castle Park (Snow on Cherry Trees)	p. 21, ca. 3 minutes
IV.	Osaka Castle	p. 25, ca. 6 minutes

Program notes

This set of four pieces was inspired by a trip I made to Japan in December of 2000. (*Nihon* is the word many Japanese use for their nation; *Nippon* is the other.) Like many visitors to Japan I was fascinated by the close juxtaposition of the ancient and modern. The train station in Kyoto, for example, seems like something from a science-fiction movie, but it is just a few minutes away from temples and gardens that are hundreds, if not thousands, of years old.

While in Japan I met some of the members of Falsa, a percussion ensemble based in Hirosaki, Aomori prefecture. When they asked me to write a piece for them, it seemed natural to base it on my impressions of Japan. I chose four of the ancient sites I had visited to portray musically (although, ironically, two of the sites are actually modern reconstructions of the old originals). The word "postcard" was chosen because after just one brief visit to Japan, I cannot pretend to represent anything but relatively superficial first impressions.

Kinkakuji (the Golden Pavilion) is one of the most famous sights in Kyoto. The upper floors of the pavilion are covered in brilliant gold leaf, and the peak of the roof is decorated by a bronze phoenix. Dating to the 14th century, the temple was burned down by a mentally-ill student monk in 1950 and subsequently reconstructed. Although the pond and gardens that surround it are very tranquil, this movement represents the first dazzling impression of the gold shining in the bright sun.

Equally famous is the rock garden at the Ryoanji Temple, just a short walk from the Golden Pavilion. Consisting of 15 irregularly shaped rocks placed in a field of raked gravel, surrounded by a clay wall and a wooden veranda, this is a place for peace and meditation. The music uses static ostinato patterns to represent the unvarying nature of the layout, while the melodies represent the constantly changing thoughts of a person contemplating the garden.

While in Hirosaki our hosts took us on a walk through the park surrounding the old ruined castle at the center of town. The park is famous for its more than 5000 cherry trees (the cherry trees in Washington, DC, were a gift from the people of Hirosaki, incidentally). Although we were there in winter, the snow on the tree branches made it easy to imagine how beautiful the trees must be when they are blossoming in the spring.

Osaka Castle was originally built in the 1580s, and has been destroyed and rebuilt more than once. The current castle was built in 1931. Its origin as a military stronghold is obvious as you approach it, and that is the aspect portrayed in the music for this movement. Drums and metallic instruments play martial rhythms in the outer sections, while pitched instruments dominate the middle part of the movement.

Four Postcards from Ancient Nihon was premiered by Percussion Group Falsa in Hirosaki in August of 2002. It has subsequently been performed by them in various places in Japan and the United States, as well as by several American percussion ensembles.

Yamantaka - Krzysztof Wolek

Yamantaka for 2 percussionists was commissioned by Elwira Slasak and Gabriel Collet, members of virtuoso marimba ensemble Axoum Duo. Yamantaka is a Sanskrit name that literally translates as "the terminator of death". It is seen within Tibetan Buddhism as a wrathful manifestation of the Buddha of wisdom and is represented by a buffalo-headed meditational deity with multitudes of limbs holding various weapons. With this piece the composer wants to express his support for the Tibetan people, fighting to preserve their culture and autonomy.

- Krzysztof Wolek

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Matthew Boothe, *double bass*

Student of Sidney King

with

Dr. Krista Wallace-Boaz, *piano*

and

Eli Raines, Jordan Wright & Sydney Simpson, *double basses*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Tuesday Evening
November 15, 2011
7:00 p.m.
Bird Recital Hall

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PROGRAM

Concerto No. 2 in A minor — Giovanni Bottesini (1821-1889)
- Allegro moderato
- Andante
- Allegro

Sonata for Double Bass and Piano — Paul Hindemith (1895-1963)
- Allegretto
- Scherzo
- Molto Adagio

PAUSE

Arma Virumque Cano for double bass quartet — Matthew Boothe (b. 1989)

Intermezzo and Tarantella, Op. 9 — Reinhold Glière (1875-1956)

PROGRAM NOTES

Concerto No. 2 in A minor **Giovanni Bottesini**

Giovanni Bottesini was a 19th century double bass virtuoso, composer, and conductor. Today, he is remembered most as a double bass virtuoso and composer of several of the standard works in solo double bass literature, but during his lifetime, he was also well known for his skill as an opera conductor. His work as an opera composer and conductor greatly influenced the other aspects of his musical career.

The *Concerto No. 2 in A minor* shows the compositional influence that opera had on Bottesini's works, especially regarding his melodic material. The melody of the first movement is very lyrical. It is often conjunct with several sustained notes within each phrase, giving the melody a very vocal, singable quality. As the movement progresses, the bass part becomes less vocal in nature as it becomes more musically intense. The leaps in the melody become larger, and Bottesini intersperses ascending scalar and arpeggiated passages as the intensity continues to grow until the final cadence of the movement.

The second movement (in F major) further shows the operatic nature of Bottesini's compositions. The melody is musically similar to an operatic aria, having many sustained tones, with slurred eighth note passages leading from one sustained tone to the next, giving it a very lyrical and singing quality. As the movement progresses, the sustained tones become fewer, energizing the music as it goes first through sixteenth note ascending scalar passages, then a series of arpeggios, and finally a sequential passage marked by its descending tritones and ascending scales, all of which leads to modulation to A minor. This A minor then progresses to A major, and then finally back to F major and a restatement of the opening melodic material. The melodic material develops differently from the opening, leading to a brief Db major harmony, which resolves to a C dominant harmony that leads back to F major. Bottesini brings the movement to a soft closing, finishing with an ascending passage to the highest non-harmonic note of the movement.

The third movement, in contrast to the other two, is less lyric and more lighthearted. Although still in A minor, Bottesini keeps the movement light and, at times, even comical. The movement is filled with rapid passages of slurred notes, arpeggios to harmonics beyond the edge of the fingerboard, and several downbeats have a suspension or appoggiatura, giving the movement constant forward motion to the final A minor cadence.

Sonata for Double Bass and Piano — Paul Hindemith

Paul Hindemith was a prominent German composer of the first half of the 20th century. After 1935, he began writing 25 sonatas; at least one for each of the orchestral instruments. The *Sonata for Double Bass*, written in 1949, was the second-to-last of these sonatas to be completed (the sonata for tuba was completed in 1955). Throughout the sonata, Hindemith's writing is often angular, with the melodies frequently having leaps of an octave, fourth, or fifth. Another aspect of his writing is his unique system of leaving traditional tonal harmony. While not fully twelve-tone or serial, he uses all twelve tones freely, not relying on any sort of scale. But, while not possessing tonality in the same way as classical works of the previous centuries, he still maintains tonal centers by making certain notes more important through repetition and rhythmic emphasis, modulating from one tonal center to another throughout the sonata.

The first movement begins with a march-like theme in the bass that is centered around A. As the theme unfolds, it leads to a softer, more melodic section. At the end of this theme, the bass accompanies the piano with pizzicatos as the piano presents a new theme. During these themes, Hindemith modulates away from the tonal center of A, but when the march-like theme returns, the tonal center returns to A. As the movement progresses, it again strays away from this tonal center, returning to A at the end of the movement with an A major chord.

The second movement is a combination of three musical ideas. The first of these is a playful theme in the bass. After developing this theme, we see the second idea that is prevalent in this movement, frantic passages of sixteenth notes in the piano. Following this is the third idea, a sustained, accented, and dissonant reply from the double bass to the piano's frantic passage. Towards the end of the movement, another passage of frantic sixteenth notes in the piano leads back to a restatement of the opening theme, though broken up with several rests, so that the energy of the movement dissipates to the end. The third movement shows the lyrical nature of Hindemith's compositions. Although the melody is angular, filled with leaps of a fourth or fifth, it has a gentler character than the other two movements. The melody is very sustained, with the passages of faster notes being slurred to maintain the sweeter, more expressive nature of the third movement. Towards the middle of the movement, the pace quickens with loud, accented exchanges between the piano and bass, but this leads into a very free and lyrical section marked "Recitativo." The recitative section leads to the final section of the movement, marked "Lied," or "song." The "Lied" brings the movement back to the tonal center A, with the movement ending with a V-I cadence in A major.

Arma Virumque Cano for double bass quartet — Matthew Boothe

"Arma Virumque Cano," "I sing of war and a man," is a bass quartet that I began writing this semester. Its title comes from the opening line of Vergil's epic poem, the Aeneid. When I first began working on it, I considered writing a programmatic piece based on a few scenes from the Aeneid. But as it developed, I had some musical ideas that did not coincide with the scenes that I had considered depicting, so the programmatic element of the quartet was discarded. A few programmatic gestures did, however, manage to linger around long enough to be left in the final piece, such as the title itself, the slurred sixteenth notes across all four strings (resembling the sea), and a tremolo passage that originally resembled the first appearance of Aeneas (when Aeneas finally appears in the 92nd line of the Aeneid, he is quivering in fear at the storm that is about to capsize his ship).

The piece has three sections. It begins with a solo improvisatory section, the end of which leads into the second section (where the full quartet enters). The tonal center is around C for the entire piece, but it is a mix of C major and minor in the first two sections. Due to this conflict between major and minor tonality, these sections have a darker, more melancholic mood. The third section, however, brightens the mood by being more lyrical and fully in C major. Near the end of the piece, it moves away from C major momentarily, but the dissonances resolve back to C major. Shortly after the resolution back to C major, the piece begins winding down as the dynamic continuously softens, and the quartet concludes with another improvisatory solo bass passage.

Intermezzo and Tarantella, Op. 9 — Reinhold Glière

Reinhold Glière was a Soviet, late 19th/mid 20th century composer. His *Intermezzo and Tarantella* were written in the year 1903. The *Intermezzo*, in G major, is in ternary form (ABA'). The A section is marked by its passages of lyric, slurred eighth notes. The B section distinguishes itself from the A section with its louder dynamic, larger leaps, longer sustained notes, and increased rhythmic energy provided by the piano's constant eight notes. This increased energy continues into the A' section. The A' section begins with a melody in the bass identical to the opening of the movement, but with the addition of a counter melody in the piano. During the "piu lento" section that concludes the movement, the energy lessens. Eighth notes becoming increasingly less prevalent, and the last several measures contain a sustained high G harmonic on the bass while the piano slowly cadences to G major. The end of the *Intermezzo* prepares the listener for the beginning of the *Tarantella*. The *Tarantella* begins with a loud G dominant chord from the piano two octaves lower than the final G major chord at the end of the *Intermezzo*.

Then, arpeggios in the bass part go from the open G to the G harmonic that was sustained at the end of the *Intermezzo,* with eighth notes moving the harmony to C minor. Like the *Intermezzo,* the *Tarantella* has two contrasting sections (the overall form is A B A′ B′). The A section contains a variety of quick, energetic passages. There is a mix of separate eighth notes, slurred eighth and quarter notes, and slurred eighth notes, all of which continue to build energy throughout the A section. The end of the A section moves to C major, which in turn creates the contrasting mood of the B section. The melody of the B section is more sustained, containing mostly dotted quarter notes, and the eighth note passages (first in the piano, later in the bass) are softer in character, being the accompaniment rather than the melody. The B section concludes by leading to the A′ section, which begins identical to the first A section. The end of the A′ section, though differing from the end of the A section, returns again to C minor for the B′ section. This B′ section, marked "appasionato," is more energetic than the first appearance of this theme, this time having arpeggios going to the edge of the fingerboard that lead to a triumphant C major cadence. But, rather than ending with this triumphant V-I cadence, Glière prolongs the end with a short, interesting coda. The coda alternates between F minor chords and C major chords, concluding at last with constant eighth notes around an F minor arpeggio leading to three final C major chords.

UNIVERSITY OF
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presents

University Jazz Ensemble I

John La Barbera, *director*

Special Guest Soloist, Jamey Aebersold

Tuesday Evening
November 15, 2011
8:00 p.m.
Comstock Concert Hall

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Jazz Ensemble I Personnel

Saxophones

Samir Kambarov	Rostov-On-Don, Russia
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Jon Driver	Corydon, IN
Shane Porter	Miskayuna, NY

Trumpets

Don Woods	Decatur, AL
Joseph Thieman	Dayton, OH
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Todd Mullins	Louisville, KY

Trombones

Mike Smith	La Grange, KY
Irene Andhika	Stafford, VA
Michel Tignor	Richmond, VA
James Clark	Smithfield, KY

Rhythm

Javier Perez, *guitar*	Bogota, Colombia
Kendall Carter, *piano*	Louisville, KY
Luke McIntosh, *bass*	Mackay, Australia
Will Fisher, *drums*	Truro, Nova Scotia
Bruno Souza, *percussion*	Brasilia, Brasil

PROGRAM

Black Nile	Wayne Shorter (b. 1933) Arr. Chris Clark
Serpents Tooth	Miles Davis (1926-1991) Arr. Javier Perez
Yardbird Suite	Charlie Parker (1920-1955) Arr. Alan Baylock
Mayreh	Horace Silver (b. 1928) Arr. John La Barbera
A Child Is Born	Thad Jones (1923-1986)
Fantazm	Duke Ellington (1899-1974) Arr. John La Barbera
Take A deep Breath	Javier Perez (b. 1981)
O Moro Nao Tem Vez	Tom Jobim (1927-1994) Arr. Anderson Pezoa
Incompatibilidade De Gênios	João Bosco (b. 1946) Arr. John La Barbera

UNIVERSITY OF
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University Student Composers

Wednesday Evening
November 16, 2011
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Rushing (2011) — Jonathan Carter (b. 1987)

Claire Divizio, *soprano*
Jordan Waller, *piano*

Quintet for Brass (2011) — Tyler Taylor (b. 1992)

I. Reach
II. Spite
III. Attainment

Seth Burkhardt & Joe Meibers, *trumpets*
Mason Gratch, *horn* Michael Tignor, *trombone*
James Clark, *bass trombone*

Enharmonic Bagatelle (2011) — José Julio Díaz Infante (b. 1973)

Roseanna Shafer, *harp*

Daniel 7 (2011)

Joe Meibers
(b. 1991)

I. Lion with Eagle's Wings
II. Bear
III. Leopard
IV. The Fourth Beast

David Cecil, *soprano sax* Cambron Little, *alto sax*
Kim Kennedy, *tenor sax* Josh Warren, *baritone sax*

What it is (2011)

Nick Volpert
(b. 1992)

Seth Burkhardt & Joe Meibers, *trumpets*
Mason Gratch, *horn* Michael Tignor, *trombone*
James Clark, *bass trombone*

Winter Dusk (2011)

Benjamin Heckel
(b. 1990)

Emily Howes, *soprano*
Derrick Anderson, *piano*

Prism (2011)

Hong-Da Chin
(b. 1985)

Jon Wysong & Don Woods, *trumpets*
Aaron Coomer, *horn* Ian Gregory, *trombone*
Craig Potter, *tuba*
Bryen Warfield, *conductor*

PROGRAM NOTES
(written by the composers)

Rushing (2011) — **Jonathan Carter (b. 1987)**

Sometime in mid-September I awoke in the middle of the night after having a strangely vivid dream. This dream had such an effect on me that I decided immediately to jot down what I saw and felt in a manner that was as coherent as my startled mind would allow. These scribbled sentences would evolve into the text for *Rushing*. The music serves to abstractly capture its hue and mood, rather than provide a programmatic retelling of the dream. Two, contrasting major seventh chords are used to evoke deep shades of color while an ever-present tone row accentuates the void between reality and dream.

Rushing, Rushing deep into purple
Stream that cuts & crashes clashing
Creases through the endless painted
Painting of a dream, falling
Pushing onward, downward, forward crashing
Into deep-lit lilac trees of sinew knots and silhouettes
Rushing onward, downward, forward into purple

Quintet for Brass (2011) — **Tyler Taylor (b. 1992)**

Quintet for Brass is a brief, yet demanding three movement work which tells a simple story of the pursuit of a highly desired object (I. Reach), the unfortunate realization of not acquiring the object and the consequent frustration and woe (II. Spite), and, lastly, the renewed determination and the attainment of the object (III. Attainment).

Born and raised in Louisville, Kentucky, **Tyler Taylor** began learning the french horn in the fifth grade and received formal training on the horn from both Mrs. Diana Morgan and Stephen Causey of the Louisville Orchestra. After being exposed to advanced studies of music theory and music performance at the Youth Performing Arts School and through summer opportunities such as the University of Louisville Summer Wind Band Institute (2008-2011) and the Sewanee Summer Music Festival (2011), he has pursued studies in music composition and the french horn. While a freshman in his undergraduate studies, his accomplishments include the premiere of his first composition, *Green Light* for wind symphony, completed at the age of eighteen and performed by the Youth Performing Art School Wind Ensemble under the direction of Mr. Curtis Essig.

Enharmonic Bagatelle (2011) **José Julio Díaz Infante (b. 1973)**

The ancient Greek Music System was built upon tetrachords—groups of four notes—that were combined to form what we now know as the Greater Perfect System, GPS; there were three possible arrays of the inner intervals of a tetrachod or genera: the diatonic, the chromatic and the enharmonic, this one being the most fascinating because it includes a quarter tone.

Enharmonic Bagatelle arose from the curiosity to hear how the GPS could have sounded, so it employs quarter tone tuning and a representation of the entire GPS—two octaves—combining the three genera, by the end of the piece.

Born in México City, **José Julio Díaz Infante** has combined a music education career with composition, he holds a Licentiate degree in music theory from Trinity College, London and music education-composition degrees from CIEM in México City. He was music theory instructor at CIEM for over ten years and held the position of academic director at the Hidalgo State Music School in México. He has participated in music education conferences in Europe, South America and México and his music has been performed in France, the Czech Republic, United States and México by ensembles such as the Latin American String Quartet and Mexico's National Symphony Orchestra, among others.

He is currently a Fulbright scholar pursuing a M.M. in composition at UofL under the guidance of Marc Satterwhite.

Daniel 7 (2011) **Joe Meibers (b. 1991)**

"In the first year of Belshazzar king of Babylon, Daniel saw a dream and visions of his head as he lay in his bed... And four great beasts came up out of the sea, different from one another. The first was like a lion and had eagles' wings. Then as I looked its wings were plucked off, and it was lifted up from the ground and made to stand on two feet like a man, and the mind of a man was given to it. And behold, another beast, a second one, like a bear. It was raised up on one side. It had three ribs in its mouth between its teeth; and it was told, 'Arise, devour much flesh.' After this I looked, and behold, another, like a leopard, with four wings of a bird on its back. And the beast had four heads, and dominion was given to it. After this I saw in the night visions, and behold, a fourth beast, terrifying and dreadful and exceedingly strong. It had great iron teeth; it devoured and broke in pieces and stamped what was left with its feet. It was different from all the beasts that were before it, and it had ten horns. ...And as I looked, the

beast was killed, and its body destroyed and given over to be burned with fire." - Daniel 7:1, 3-7, 11b

What it is (2011) **Nick Volpert (b. 1992)**

What it is is a short piece for brass quintet. Some sections of this piece are loosely inspired by the sounds of an electronic synthesizer.

Nick Volpert is a composer with many interests. He is currently studying with Steve Rouse at the University of Louisville as an undergraduate.

Winter Dusk (2011) **Benjamin Heckel (b. 1990)**

Winter Dusk marks my first foray into composition for both voice and piano. When I sought a text, I was glad to find Sara Teasdale's poem struck a chord with me through its theme of finding solace in the beauty of nature around us. In my composition I made an effort to acknowledge both the soothing sensations of the titular vista and the anxieties that have picked at the poet. The work begins with a delicate motive and continues in a comforting mode, with dissonances gradually integrated throughout, until finally the anxieties are revealed in a dramatic crescendo. As the text turns reflective, the music also becomes more serene, until the opening motive returns, and serenity wins out.

Winter Dusk – *Sara Teasdale*
I watch the great clear twilight
Veiling the ice-bowed trees;
The branches tinkle faintly
With crystal melodies.

The larches bend their silver
Over the hush of snow;
One star is lighted in the west,
Two in the zenith glow.

For a moment I have forgotten
Wars and women who mourn.
I think of the mother who bore me
And thank her that I was born.

Benjamin Heckel is a senior studying Music Composition with Steve Rouse and double bass with Sidney King.

Prism (2011)

Hong-Da Chin
(b. 1985)

Natural phenomena have been my inspirations for music compositions, including Prism, which is inspired by the process of a triangular transparent solid body dispersing light into the colors of the optical spectrum. Changes of colors in the piece symbolize rays of light being dispersed through a prism. I am always amazed with the color of brass instruments, and the idea of prism fits perfectly with my conception for the brass quintet.

Hong-Da Chin graduated from Yu Hua Secondary School in 2002. Hong-Da studied both Chinese bamboo flute and western flute with Mr. Kah-Hoe Yii from 1997-2002. Following high school, he entered SEGI College, which is located in Subang Jaya, Malaysia, majoring in flute performance and earned his Diploma in Music in 2005. During his study at the college, he studied flute with Ms. Keiko Nakagawa. After graduated from the college, Hong-Da studied composition with Mr. Kah-Hoe Yii for 2 years. After that, Hong-Da went to Del Mar College in Corpus Christi, Texas and earned his Associate in Arts degree in both music composition and flute performance in the Spring of 2009, studying composition under Dr. Neil Flory and flute performance under Dr. Joy Kairies. He furthered his studies at University of Houston, Texas, majoring in music composition under Dr. Rob Smith and taking flute lesson with Ms. Jennifer Keeney.

University of Louisville
School of Music

Cello Studio Recital

November 17, 2011
Bird Hall
7:00 p.m.

Concerto in C Major
Moderato

Franz Joseph Haydn
(1732-1809)

Ryan Snapp, cello
Ethan McCollum, piano

Concerto No. 1 in A Minor, Opus 33
Allegretto con moto

Camille Saint-Saens
(1835-1921)

Laurel Yoder, cello
Adrienne Fontenot, Piano

Concerto in B Flat Major
Allegro Moderato

Luigi Boccherini
(1743–1805)

Nick Weiner, cello
Adrienne Fontenot, Piano

Concerto No. 1 in G Minor, Op. 49
Largo

Dimitri Kabalevsky
(1904-1987)

Chelsea Getty, cello
Adrienne Fontenot, Piano

Sonata in G minor
Praeludium
Courante

Henry Eccles
(1670–1742)

Anne Parsons, cello
Deanna Shipley Catlett, piano

Concerto in D Minor
Lento-Allegro molto

Édouard Lalo
(1823 - 1892)

Jared Latta, cello
Adrienne Fontenot, Piano

Pause

UNIVERSITY OF
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Thursday, November 17, 2011
3:00 p.m.
Music Building 267

CONVOCATION

Fantasie, Op. 2

Franz Strauss
(1822-1905)

Mason Gatch, *horn*
(student of Bruce Heim)
Jessica Dorman, *piano*

Sonata in D Major
Allegro

John Parry
(1710-1782)

Roseanna Shafer, *harp*
(student of Carol McClure)

Capriccio in F# minor, Op. 76, No. 1

Johannes Brahms
(1833-1897)

John Combs, *piano*
(students of Naomi Oliphant)

Horn Concerto No. 4, K. 495
II. Romanza

Wolfgang Amadeus Mozart
(1756-1791)

Elizabeth Metzger, *horn*
(student of Bruce Heim)
Jessica Dorman, *piano*

Ballade

Claude Debussy
(1862-1918)

Ian Pugh, *piano*
(students of Naomi Oliphant)

UNIVERSITY OF
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Thursday, November 17, 2011
3:00 p.m.
Bird Recital Hall

CONVOCATION

Rigoletto - Fantaisie
for two flutes and piano

Franz Doppler & Karl Doppler
(1821-1883)(1825-1900)

Samuel Williams, *flute*
(student of Kathleen Karr)
Lauren Cannady, *flute*
(student of Don Gottlieb)
Adrienne Fontenot, *piano*

Sonata No. 4 in G minor
1. Adagio
2. Silicienne
3. Allegro Vivace

Michel Blavet
(1700-1768)

Megan Dutcher, *flute*
(student of Don Gottlieb)
Drew Foley, *piano*

Sonata in C Major
Larghetto
Allegro

George F. Handel
(1685-1759)

Kelsey Johnson, *flute*
(student of Don Gottlieb)

Fantasy #4 in Bb Major
Andante
Allegro

Georg Philipp Telemann
(1681-1767)

Jena Hudson, *flute*
(student of Kathleen Karr)

First Sonata for Flute and Piano — Bohuslav Martinu (1890-1959)
Allegro Moderato

Chelsea Reidinger, *flute*
(student of Don Gottlieb)
Adrienne Fontenot, *piano*

Fantasy #8 in E minor — George Philipp Telemann (1681-1767)
Largo
Spirituoso
Allegro

Katelin Dickerson, *flute*
(student of Kathleen Karr)

Quintette Pour Instruments a Vent — Paul Taffanel (1844-1908)
Allegro con moto

Lauren Cannady, *flute* Lexie Langella, *oboe*
Danny Sogar, *clarinet* Ben Taylor, *horn*
Lauren Roerig, *bassoon*

UNIVERSITY OF
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Thursday, November 17, 2011
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Duo for bassoon and clarinet
III. Rondo Allegretto

Ludwig Van Beethoven
(1770-1827)

Emily Danielson, *clarinet*
(student of Dallas Tidwell)
Paul Trombak, *bassoon*
(student of Matthew Karr)

"I Hear an Army"

Samuel Barber
(1910-1981)

Joshua Brooks, *baritone*
(student of Daniel Weeks)
David Taustine, *piano*

Fugue in G minor

Johann Sebastian Bach
(1685-1750)

Damien Hicks, *soprano sax* Nick Burke, *alto sax*
Drake Richardson, *tenor sax* Jimmy Caldwell, *bari sax*
(students of Adam McCord)

Fantasie in A Major
Vivace

Georg Philipp Telemann
(1681-1767)

Connor Karrick, *oboe*
(student of Jennifer Potochnic)

Three Shanties for Woodwind Quintet
1. Allegro Con Brio
2. Allegretto semplice
3. Allegro Vivace

Malcolm Arnold
(1921-2006)

Carrie Ellis, *flute* Connor Karrick, *oboe*
Alex Enyart, *clarinet* Josh Goodman, *horn*
Calvin McLain, *bassoon*

UNIVERSITY OF
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presents

Ian Gregory, *trombone*

Student of Brett Shuster

with

Jessica Dorman, *piano*

and

Joseph Murrell, *bass trombone*

Student Recital

Thursday Evening
November 17, 2011
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Preludes — Dmitri Shostakovich (1906-1975)
- No. 3
- No. 6

Joseph Murrell, *bass trombone*

Concerto in F Minor — Georg Frideric Handel (1685-1759)
- Grave
- Largo
- Allegro

Jessica Dorman, *piano*

Piece in Bb Minor — J. Guy Ropartz (1864-1955)

Jessica Dorman, *piano*

INTERMISSION

Concertino d'Hiver — Darius Milhaud (1892-1974)

Jessica Dorman, *piano*

Pastorale — Eric Ewazen (b. 1954)
for Tenor Trombone, Bass Trombone and Piano

Joseph Murrell, *bass trombone* & Jessica Dorman, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Trio Bel Canto

Patrick J. Meighan, ***alto saxophone***

John S. Moore, ***tenor saxophone***

Krista Wallace-Boaz, ***piano***

Friday Evening
November 18, 2011
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Trio in G minor — Frederic Chopin (1810-1849)
- Adagio sostenuto
- Allegretto

trans. by John S. Moore

Reflections (2011) — Peter Lieuwen (b. 1953)
Currents (2009)

INTERMISSION

Canyons & Rivers without End-In the North Dakota Sky (2011) — Daniel Fulmer (b. 1964)
- I. Adagietto tranquillo - Auroral curtains, shooting lights

Ballade, Pastorale, and Dance (1993) — Eric Ewazen (b. 1954)

trans. by John S. Moore

Invierno Porteño — Astor Piazzolla (1921-1992)
La Muerte Del Ángel

TRIO BEL CANTO

The inventor of the saxophone, Adolphe Sax, envisioned a symphonic role for his instrument. His aim was to contribute a unique, multi-hued color to the established orchestral palette of the mid-nineteenth century. Embracing this perspective, the Trio Bel Canto was formed in 1989 to establish the alto saxophone, tenor saxophone, and piano as a viable classical chamber ensemble. It is the first professional ensemble of its kind and the wind equivalent of the traditional piano trio. By featuring the talents of three acclaimed musicians as documented by such magazines as *Musical America* and *Ovation,* the Trio Bel Canto has proven to be one of the most unique and engaging chamber ensembles in the United States and abroad. Numerous appearances have brought forth enthusiastic applause and critical accolades for their passionate intensity, immaculate tonal blend, and superb ensemble. The Trio Bel Canto regularly performs the music of Beethoven, Bernstein, Bridge, Bruch, Chopin, Ewazen, Gershwin, Mozart, Piazzolla, Poulenc, and Vivaldi, in addition to over twenty-five original compositions written expressly for the ensemble. Numerous American and European composers have contributed to the trio's repertoire and have found their works performed in concerts throughout the United States and abroad. Since its inception, the Trio Bel Canto has performed at conferences of The North American Saxophone Alliance and The World Saxophone Congress, successfully toured Australia (Brisbane, Melbourne, Perth, and Sydney), was awarded a bronze medal at the First International Chamber Music Competition and Festa in Osaka, Japan in 1993 - one of 38 invited ensembles from 12 countries - and has participated in music festivals in Kosovo, Puerto Rico, and the continental United States. During the summers from 2002-2008, the Trio Bel Canto served as artists-in-residence at The University of Louisville Saxophone Workshop and is currently the chamber ensemble-in-residence for the annual Indiana Southeast Summer Saxophone Workshops.

Patrick Meighan, the Albert N. Tipton Professor of Music at The Florida State University College of Music, was appointed the university's first artist-teacher of saxophone in 1974. A native of Euclid, Ohio, he has concertized extensively as a soloist and ensemble recitalist, having appeared on radio and television in Australia, Albania, Colombia, Croatia, Germany, Japan, Kosovo, Poland, and Switzerland. Described by *The Western Australian* as "...a musician to the fingertips, incapable of an ugly sound, with the nonchalance of mastery..." Patrick Meighan has performed throughout the continental United States (including Lincoln Center), Hawaii, Canada, China, South America, Europe, and Puerto Rico. He has served as principal saxophonist with The Tallahassee Symphony Orchestra, The Jacksonville Symphony, The Florida West Coast Symphony, The Naples Philharmonic, and with Keith Brion and the New Sousa Band. As a jazz/pop/rock instrumentalist, he has appeared with Sammy Davis Jr., Vic Damone, Larry Elgart, Joe Lovano, Steve Lawrence and Eydie Gormé, Three Mo' Tenors, Johnny Mathis, Bernadette Peters, The Dells, The Fifth Dimension, The Four Tops, The Jackson Five, and The Temptations. In 1973, he was invited to join The Glenn Miller Orchestra. Patrick Meighan has been the recipient of three FSU Teaching Awards and has been referenced in three annual editions of *Who's Who Among America's Teachers.* His own saxophone studies have been with Samuel Pattie, Galan Kral, Larry Teal, and pioneering classical saxophonist Sigurd Raschèr. He holds degrees from Baldwin-Wallace College and The University of Michigan.

John Moore has served as saxophone instructor at The State University of New York at Stony Brook, Campbellsville College, The University of Kentucky, and The University of Louisville. Over the years, John has maintained a private studio; he currently teaches at Indiana University Southeast in New Albany, Indiana. For several years he served as co-coordinator of chamber music at the Saxophone Institute of The University of Transylvania, a summer camp for saxophonists of all ages. During the summers of 2002-2008, he coordinated the University of Louisville Cardinal Saxophone Workshop. In 2009, Mr. Moore established the Indiana Southeast Summer Saxophone Workshop. John Moore has performed professionally as a member of THE TRIO (alto, tenor, and baritone saxophones), Trio Bel Canto, Aeolian Saxophone Quartet, The Saxophone Sinfonia (eighteen saxophones), New York Chamber Saxophones (twelve saxophones), and The New Sousa Band. Described by legendary saxophonist Sigurd Raschèr as a "...first-rate musician with remarkable technical control..." Mr. Moore was a semi-finalist in The Concert Artists Guild International New York Competition. He has performed in Australia, Canada, Japan, Kosovo, Poland, and throughout the United States and has been recorded on Ethos Recordings, Golden Crest, Mars Hill College Recordings, and Dinant Records.

Krista Wallace-Boaz currently serves as Assistant Professor of Piano and Pedagogy for the University Of Louisville School Of Music, where she teaches class piano, piano pedagogy, keyboard literature classes, applied piano, and is Interim Director of Graduate Studies. In 2003 she became the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A new music reviewer for *Clavier-Companion* magazine (formerly Clavier) since 1999, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, John Moore, and Donald Peck, and is a pianist in the newly founded Grawemeyer Chamber Players. She has been heard in concerts across the United States as well as Belgium, England, The Netherlands, and Austria. In March 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the newly released *Journey*, produced by New Dynamic Records. Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University.

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presents

University of Louisville Symphonic Band

Amy I. Acklin, ***director***

&

University Wind Ensemble Chamber Players

Frederick Speck, ***director***

Sunday Evening
November 20, 2011
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

Serenade, Op. 102 (1910) — Wilhelm Berger (1861 - 1911)

1. Moderato
2. Scherzo
3. Menuett
4. Romanze
5. Finale

Sarah Carney & Sam Williams, *flutes*
Teil Buck & Caitlin Dolenc, *oboes*
Samantha Holman & Danny Sogar, *clarinets*
Jackie Royce & Lauren Roerig, *bassoons*
Nancy Waring, Elizabeth Metzger, Matt Williams & Jennifer Pope, *horns*

Flourish for Wind Band Suite for Band (1939) — Ralph Vaughan Williams (1872 - 1958)

Craig Potter, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

Old Home Days Suite for Band (1922/1954) — Charles Ives (1874 - 1954) Arr. Elkus

I. Waltz
III. The Collection
V. London Bridge is Fallen Down!

The Sussex Mummers' Christmas Carol — Percy Aldridge Grainger (1882-1961) Arr. Goldman

Armenian Dances, Part I (1972) — Alfred Reed (1921 - 2005)

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Piccolo

Chelsea Reidinger	Floyds Knobs, IN

Flutes

Carrie Ellis *	Danville, KY
Melanie Burrier	Lexington, KY
Jena Hudson	Scottsburg, IN
Lauren Morris	Crestwood, KY
Katelin Dickerson	Elizabethtown, KY
Megan Dutcher	Elizabethtown, KY
Kelly Moreman	Stuart, FL

Oboe

Connor Karrick	Alexandria, KY

Clarinets

Bruno Bedard *	Taylorsville, KY
Kat Randall	Louisville, KY
Yvonne Freckmann †	Poteet, TX
Brandy Marcum	Louisville, KY
Alex Enyart	Alexandria, KY
Elise Bauer	Louisville, KY
Janelle Newton	Elizabethtown, KY
Joe Wermuth	Jeffersonville, IN

Bass Clarinet

Josh Jackson	Crestwood, KY

Bassoon

Travis Royce *	Louisville, KY
Paul Tromba	Daytona Beach, FL
Phoebe Bell	Elizabethtown, KY

Alto Saxophones

Cambron Little *	Owensboro, KY
Damien Hicks	Crittenden, KY
Nick Burke	Lawrenceburg, IN

Tenor Saxophone

Leah Fowler	Dover, AR
Kimberly Kennedy	Cynthiana, KY

Baritone Saxophone

Jimmy Caldwell	Summersville, WV

Horns

Ian Wolfe *	Lawrenceburg, KY
Tyler Taylor *	Louisville, KY
Ben Taylor	Shelbyville, KY
Aaron Coomer	Seymour, IN
Josh Goodman	Fairfield, OH
Justin Warner	Medford, OR
Matt DeVore	Louisville, KY
Will Brooks	Louisville, KY
Katherine Brodie	Crestwood, KY

Trumpets

Jonathan Wysong *†	Soddy-Daisy, TN
Joe Meibers	Winchester, KY
Todd Mullins	Louisville, KY
Micah Holt †	Colorado Springs, CO
Gabe Wartman	Ft. Mitchell, KY
Amber Colliver	Lexington, KY
Kristian Kemker	Salem, IN

Trombones

Michael Tignor *	Richmond, VA
Sam Stidham	Radcliff, KY
Sam York	Glasgow, KY
Austin Wilson	Crestwood, KY

Bass Trombones

Hiroshi Fukuoka †	Pocatello, ID

Euphoniums

Hardy Kikuchi *	Lexington, KY
Patrick Albert	Palmyra, IN

Tubas

Kinsey Whearty *	Roundup, MT
Marie Knueven	
Craig Leidelmeijer	Somerset, KY

Percussion

Michael Cowan *	Russellville, KY
Dylan Combs	Floyds Knobs, IN
Stephen Baker	Louisville, KY
Christopher Cutshaw	Lexington, KY
Sami Barzee	Elizabethtown, KY
Aimee Edelen	Meade County, KY

* principal
† graduate student

PROGRAM NOTES

Serenade, Op. 102

Wilhelm Berger was born in Boston, USA, in 1861 but was back in the family's homeland of Germany by the time he was a year old. Wilhelm's musical talent showed from an early age: he gave a recital of his own music at the age of 14, and became a student at the "Konigliche Musikhochschule" in Berlin when he was 17. His teachers were Rudorff (piano) and Kiel (composition). Berger joined the staff of the Klindworth-Scharwenka Conservatory in 1888, combining teaching with work as a composer, pianist and conductor. He became a Professor in 1903, and in the same year was appointed the Court Kapellmeister to the Duke of Saxony-Meiningen. The Court Orchestra had built up a formidable reputation under Hans von Bulow and its guest conductors included Liszt, Brahms, Wagner and Richard Strauss. He held the post until his death in 1911 and was succeeded by Max Reger.

Berger was a prolific composer but left only a few orchestral works, concentrating more on chamber ad piano music. He also wrote many choral works and lieder with orchestral accompaniment which can stand alongside this of Wolf and Richard Strauss. Berger had a thorough grasp of the techniques of composition and his music reveals the passion and spiritual commitment of a late romantic, and foreshadows changed and developments yet to come, notably in the music of Reger. He was not a pioneer and his music, though appreciated, was too traditional to compete with the innovations of Debussy, Stravinsky, and Schoenberg. Berger was not a good promoter of his own interests and his death at the relatively young age of 50, followed by the upheavals of World War I, all combined to conceal his music from public view.

The *Wind Serenade in F major*, Op. 102, was Wilhelm Berger's last work, written in 1910 shortly before he died following a long illness and an operation. It was first performed in Berlin after his death, and was very well received. He handles the different instruments with skill and imagination, creating a whole as well as a mass of delightful detail. Apart from omitting the contra-bassoon, Berger has adopted the same instrumental ensemble as did Richard Strauss for his Serenade and Suite. The music is in the fine tradition of romantic writing for wind, but Berger abandons the classical arrangement of movements and produces new and exciting changes of mood, key and colour. The manuscript is held in the Deutche Staatsbibliothek in Berlin, who have made a copy of it available for the preparation of this edition of the *Serenade Op. 102*, for which the music was set by F.H. Nex and C.M.M. Nix.

Program notes by Phylloscopus Publications

Flourish for Wind Band

Ralph Vaughan Williams was born in Gloucestershire in 1872. At an early age, he studied piano and viola. As a young adult, he studied music at the Royal College of Music and history at Trinity College in Cambridge. He desperately wanted to become a composer, but overheard his teachers discussing his inaptitude in music. This inspired him, and he studied abroad in Berlin and in Paris with Ravel.

Vaughan Williams returned realizing that his music needed to consist of his native resources – folk music. Vaughan Williams was a prolific composer of many genres; his output includes various works for band, nine symphonies, multiple vocal and choral works, chamber works, as well as film and television scores.

Flourish for Wind Band begins with an alternating brass fanfare that intensifies through a stretto and releases into a homophonic full band theme. The main melodic material follows in the flute and euphonium, with contrapuntal lines provided primarily by the oboe and horns. A tutti restatement of the melody finishes the counterpoint before returning to the opening brass fanfare. The fanfare strettos again but climaxes a measure sooner than its first iteration. A full band restatement of the opening homophonic theme concludes the work.

program note by Craig Potter

Old Home Days Suite for Band

Born in Danbury, CT, on October 20, 1874, Charles Ives is regarded as the leading American composer of art music of the 20th century. He was exposed to music-making through his father. At a young age, Ives wrote marches for piano, band, and theatre orchestra. At the age of 14, Ives became the youngest church organist in the state of Connecticut. He attended Yale as a virtuoso organist and an experienced composer of popular and church music, yet he did not want to make music a career as his education at Yale was catered to prepare him to succeed in business. After graduation in 1898, he moved to New York and was employed by the Mutual Insurance Company. Ives was highly successful with his theories and publications about life insurance, which allowed him to publish his own music. After retiring from business in 1930, Ives focus became fully dedicated to music—arranging his own compositions, composing new works, and recording his own performances. Ives died in May of 1954. *Old Home Days* is a collection of voice and/or keyboard music by Charles Ives and arranged by Jonathan Elkus. Elkus provides the following notes on his arrangement of this work:

1. *Waltz* begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Roony." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

3. The title of *The Collection* refers to a church offering. This setting of George Kingsley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

5. *London Bride is Falling Down!* Is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

The Sussex Mummers' Christmas Carol

Born in 1882 in the suburbs of Melbourne, Australia, Percy Aldridge Grainger is one of the great figures in wind band literature. Grainger studied piano in Frankfurt at Hoch Conservatory from 1895 to 1901. From 1901 to 1914, he lived in London where he established himself as a concert pianist. During his London years, Grainger collected English folk songs traveling around the country. With the beginning of World War I, he moved to the United States in 1914 where he quickly reestablished himself as a concert pianist. Inclusion of U.S. to the war provoked Grainer to join the army band in 1917—first playing the oboe and soprano sax, later becoming a band director. After the war, Grainger spent his next decade touring around the world giving concerts and collecting folk tunes. His growing interest in amateur performances led him to become an educator during the 1930s. He relaunched his performing career during the Second World War, and he continued to give performances and lectures until his death in 1961. Grainger's great works for wind bands include *Lincolnshire Posy, Irish Tune from County Derry,* and *Molly on the Shore. The Sussex Mummers' Christmas Carol* is based on a tune noted by Miss Lucy E. Broadwood in 1880 and 1881. This carol was often associated with a performance of "St. George, the Turk, and the seven champions of Christendom." Richard Franko Goldman suggested to Percy Grainger to arrange this carol for band. After Grainger's death, Goldman completed this unfinished arrangement. It was first performed at the State College of Iowa in 1963.

Armenian Dances, Part I

With over 250 compositions for Wind Ensemble, Concert Band, Orchestra, and Chorus, Alfred Reed (1921-2005) was one of the leading American composers of his time. At the age of 10, he began his formal music training as a trumpet player. He served in the 529th Army Air Force Band during World War II during which he became deeply interested in the concert band and its music. After the war, he enrolled in The Juilliard School of Music and studied composition with Vittorio Giannini. Shortly after, he became a staff composer for NBC then later, ABC.

In 1953, Reed became a conductor of the Baylor Symphony Orchestra and continued his academic work at the Baylor University—earning a B.M. in 1955 and M.M. in 1956. His master thesis *Rhapsody for Viola and Orchestra* was awarded a Luria prize. His growing interest in the development of educational music led him to become an executive editor of Hansen Publishing in 1955.

After 11 years with Hansen Publishing, Reed left and joined the faculty of the School of Music at the University of Miami in 1966 where he developed the music industry degree program—a very first college level music business curriculum. After his retirement in 1996, he continued to compose and guest conduct taking him to 49 states and countries in Europe, Asia, South America, and Australia.

Armenian Dances Part I is the first movement of a four-movement Suite for Concert Band or Wind Ensemble. The *Armenian Dances Part II* contains the other three movements. The themes are based on five Armenian folksongs from a collection by Gomidas Vartabed (1869-1935). In order of appearance, the five folksongs are: *Tzirani Tzar* (The Apricot Tree), *Gakavi Yerk* (Patridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Algyaz*, and *Gna, Gna* (Go, Go). It was first performed by Dr. Harry Begian and the University of Illinois Symphonic Band on January 10, 1973, at the CBDNA Convention in Urbana, IL.

Program notes written by Hiroshi Fukuoka

University of Louisville Concert Bands

University of Louisville Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002 and 2006 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference andthe 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Most recently, chamber players from the Wind Ensemble have been invited to perform at the 2011 KMEA In-Service Conference in February.

University of Louisville Symphonic Band

The Symphonic Band, directed by Amy Acklin, is comprised of top level musicians from the University and the School of Music. The Symphonic Band performs literature composed for large wind, brass, and percussion ensembles. Giving several concerts each year, the Symphonic Band provides students with a diverse repertoire that is performed with great attention to musical and artistic qualities. Members are selected by audition.

University of Louisville Concert Band

The Concert Band, directed by Dr. Mark Lynn, is comprised of music majors and non-music majors seeking a fine musical experience. No formal audition is required of non-music majors.

University of Louisville Community Band

The University of Louisville Community Band provides an opportunity for students and people of all ages within the community to perform. The band presents at least one concert each semester on campus as well as various performances around the city of Louisville. Recent performance venues includes Six Flags, Iroquois Amphitheater, Louisville Zoo, Winterfest, Salvation Army benefit Concerts and Wave3 TV Christmas presentations. The group rehearses each Monday evening between 7:15 - 9:15 p.m.. College credit is available.

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Pianist



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Conrad Tao, piano

Sunday, November 20, 2011 at 3p
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The Speed Concert Series is presented by the Hattie Bishop Speed Music Trust and gifts from the Connoisseur Annual Giving Society.

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PROGRAM

Italian Concerto, BWV 971 — J. S. Bach (1685–1750)
- Allegro
- Andante
- Presto

Three Songs — Conrad Tao (b.1994)
- Cocoon
- Smoke
- Catharsis

Sonata No. 31, Op. 110 — Ludwig van Beethoven (1770–1827)
- Moderato Cantabile Molto Espressivo
- Allegro Molto
- Adagio Ma Non Troppo–Arioso Dolente–Fuga

INTERMISSION

From Années de Plerinage — Franz Liszt (1811-1886)
- Au bord d'une source
- Vallee d'Obermann
- Rigoletto Paraphrase

Trois Mouvements de Petrouchka — Igor Stravinsky (1882-1971)
- Danse Russe
- Chez Petrouchka
- La Semaine Grasse

{program subject to change}

Program Notes

by Allen & Michelle Gilfert

Bach's popular Italian Concerto in F major was published in 1735 as the first part of *Clavier-Übung II*, with the equally well-known French Overture in B minor forming the second part of the collection. The Italian Concerto, BWV 971 gets it nickname from the marking it bears: "Concerto nach Italienischem Gusto," or "Concerto after the Italian taste."

This "Italian taste" refers to the way in which Bach presents his musical material. It was current practice at this time in history to present suites of music in different "national" styles, especially Italian, French, and English – hence the Italian and French styles being the focus of this collection. Bach was familiar with Italian music of his time and the recent past from his transcriptions and study of music by composers such as Vivaldi, Marcello, Albinoni, and Torelli. The Italian Concerto also captures Bach's familiarity with a more relaxed and tuneful *Galant* style of composition.

Bach's *Italian Concerto* is in three movements. The outer two quicker movements are in Ritornello form, where a particular melodic idea returns periodically after episodes of new material to create a sense of completeness. The inner movement is slower and beautifully lyrical in quality.

Bach gave no tempo indication for the F major first movement, but it is generally played as a moderately fast Allegro. It begins with a stately melodic opening, separated by rests followed by extensive contrapuntal interplay.

The second movement "Andante" is in a plaintive D minor. It features a rhythmically repetitive left-hand part over which the right hand plays decorative, songlike melodic material.

The final movement, marked "Presto," is again in Ritornello form. It is a virtuosic display of Bach's keyboard technique.

Continued on page 6

Three Songs, notes by Conrad Tao

I have always loved the art of the song. Whether it's "Erlkönig", "Desired Constellation", or "How to Disappear Completely", there's something magnificently enchanting about music written with the human voice in mind. *Three Songs* is my attempt to translate what I find so compelling about the art of the song to the piano.

The first song, "Cocoon," is a dive inwards, treating the body as a shelter providing warmth and insulation. The lyrical melody is searching for something deeply personal, some sort of emotional gratification; the music slowly gains in intensity before finally reaching bliss in an ecstatic moment, characterized by brightly colored harmonies and insistent statements in unison. This crucial moment is almost a realization, an acceptance. The melody, content at last, retreats, and the chords provide a soft bed for it to sleep on. As the last strains of the singing line die away, the soft, slowly pulsating sound of a resting heart is all that is left.

"Smoke" begins with lush, hazy chords. They fade in and out, creating an uneasy and irregular rhythm. The song is built on the idea of smoke; what appears to be very much present is utterly formless, transparent on a material level. Climaxes are reached, only to dissipate without warning. Sometimes another layer of sound is revealed; sometimes nothing is found underneath. The song ends with wispy trails of smoke, dancing elegantly before disappearing into thin air.

A restless, darting rhythmic figure starts off the final song, "Catharsis". Deconstructed melodic elements slowly begin to make their appearance around the central figure, coalescing briefly into confident lines before breaking into pieces once again. The central rhythmic motif, which takes place entirely on one note, eventually expands into an insistent melodic germ. Collapsing on itself but always getting back up with improbable resolve, this steely figure carries the song to its end. Catharsis is indeed reached, with destruction happening from all visible sides, but the piece isn't about tearing things down. This is *release*, and as the final notes of the work shatter into pieces, a burden is lifted.

Beethoven's *Sonata No. 31, Opus 110* was written in 1821. At first glance, it appears to be a typical sonata form. However, the short development section and the order of movements (slow-fast-slow) make it unusual. This is the second of the last three sonatas composed by Beethoven and is a product of his last compositional period.

"Moderato Cantabile Molto Espressivo"

The movement begins with a graceful theme in A-flat major. Simple harmonic accompaniment allows for the focus to be on the melodic material. A light, arpeggiated transition follows and leads into the second melodic group: a two-bar theme featuring syncopation and exploration of the half step interval. The development is short; only sixteen bars.

"Allegro Molto"

Compared to the other two movements in the Sonata, it is more straightforward in form- comprised of a scherzo, trio, and return to the scherzo- ABA ternary form. The scherzo is a quick theme in F minor, contrasting between *piano* and *forte* dynamics as well as legato and staccato motives. There is a rhythmic hemiola which suggests a feeling of triple time, despite the 2/4 time signature.

The trio continues a contrast between loud and soft passages, but with a *legato* quality throughout. It consists of a sequential eighth-note pattern which passes through several key centers. The scherzo returns as before but a Coda is added. The Coda uses a series of *forte* half notes alternating with half rests to move the tonal center from F minor to F major. The movement ends, quietly, with gentle arpeggiation of the F major chord.

"Adagio Ma Non Troppo – Arioso Dolente – Fuga"

The third movement is operatic in nature, with an opening Adagio followed by Recitative. The recitative moves into another Adagio section in 12/16 time signature, featuring repeated triads in the left hand to accompany a deeply melancholy aria. A Fugue follows in 6/8 time. The subject is four bars in length and is treated in various ways, in particular, becoming noticeably faster. Along the way, an inversion of the subject leads into the finish of the work.

From 1835 to 1839, Franz Liszt embarked on a series of travels throughout Switzerland and Italy. Following that period, he composed a trilogy of small, programmatic works which convey imagery and experiences from his travels. The trilogy is called *Années de pèlerinage*

(Years of Pilgrimage). Au bord d'une source is the fourth piece in the first collection (Switzerland). Liszt provides a quote from Schiller at the beginning of the piece: "In murmuring coolness begins the play of young nature." The piece contains a flow of notes which are written such that the pianist must constantly cross the left hand over the right to execute the theme, which is split up between the two hands. The work is a study in arpeggios and scale passages and uses the middle and upper range of the piano. The main theme appears five times, and alternates with sections of glistening intervallic patterns. The piece is relaxing and sounds calm throughout, but provides considerable technical challenges for the performer.

Liszt's "Vallee d'Obermann" is the sixth and longest piece in the *Années de pèlerinage*. It is also in the Switzerland collection of the trilogy. *Obermann* is a literary work by Etienne Pivert de Sénancour about a young man who is constantly depressed, disappointed, and unfulfilled. He retires to a valley in the mountains of France and remains there, waiting for death. This work was the inspiration for Liszt's piece. Vallee d'Obermann begins with a beautiful, descending melody with homophonic chordal accompaniment. This theme continues throughout the piece and is transformed, subtly changing emotion with each statement. The listener experiences every thought and feeling of Obermann within the expanse of the Valley. We hear the beauty yet confinement of the surrounding Valley, glimmers of hope and romance, and the despair of the character as he descends into his thoughts.

Liszt wrote the Rigoletto paraphrase in 1859, using thematic material from Verdi's opera *Rigoletto* and transforming his souce into his own style of composition. He wrote several paraphrases of other Verdi operas, including *Il Trovatore*. The nature of these paraphrases is neither as plagiarism nor transcription of Verdi's work, but more as a tribute to him in admiration. The Rigoletto paraphrase is perhaps the best known. It contains several memorable themes, and is tuneful throughout. The piece is a light, virtuosic display, and makes for a pleasurable listening experience.

Stravinsky's *Trois Mouvements de Petrouchka* was composed in 1921 and dedicated to Arthur Rubinstein. The pieces are transcriptions of musical tableaux from Stravinsky's ballet, but they are intended specifically for performance on the piano. The ballet is about a puppet that comes to life and experiences humanlike emotions and escapades, and is eventually slain.

The theme of the first movement, *Danse Russe*, occurs right after the puppet Petrouchka has been brought to life. It has a memorable melody which alternates with short sections of virtuosic embellishment. The melody returns five times after its initial statement, including a plaintive meno mosso of only four bars. It ends with a final allegro giusto which is interrupted by short, jabbing chords and is resolved in the last measure with a cadence.

Chez Petrouchka (Petrouchka's Room) is an introspective look at life from within the theater-box where the puppet resides. The movement begins with short phrases separated by pauses, as though the audience is listening in on Petrouchka's thoughts as they come into his head. Each phrase expands slightly until they burst into an *Allegro* section characterized by rhythmic groupings of six, ten, seven, and twelve. The *Allegro* leads into a *Furioso* section which evokes the anger of the puppet as he is confined in his room, whereupon we hear a beautiful, melody adorned with grace notes. The listener is reminded of the sweet sound of a music box, which cannot play unless opened. It represents the beauty of the Ballerina puppet and Petrouchka's joy at her presence. Another *Allegro* section follows with reminisces of the first movement, *Danse Russe*. The scene finishes with some of the same "thought" motives as in the beginning. The final measure sounds like a fanfare which doesn't fully develop.

La Semaine Grasse (The Shrovetide Fair) is a scene of an outdoor market as the festival of Mardi Gras approaches. The constant ringing of chordal tremolos and repeated accompaniment captures the energy of the people and reminds the listener of bells. Throughout this canvas of steady rhythmic motion, short motives appear in the right hand that evoke further imagery of events at a fair: a dancing bear, people selling wares, and the hustle of making preparations, celebrating, and getting from place to place. The character changes and the puppet Petrouchka's thematic material returns midway through the movement. During this movement of the ballet, he is chased by a jealous Moor who also loves the Ballerina and who catches the unfortunate puppet and kills him. In the end, Petrouchka's ghost returns and pokes fun at his owner, the Charlatan. The movement ends with a series of tremolos, a brisk glissando, and final, emphatic chord.

Conrad Tao Pianist

Hailed by renowned music critic Harris Goldsmith as "the most exciting prodigy to ever come my way" (Musical America), 17-year-old Chinese-American pianist Conrad Tao was found playing children's songs on the piano at 18 months of age. Born in Urbana, Illinois, he gave his first piano recital at age 4, and at age 8, made his concerto debut performing Mozart's Piano Concerto in A major, K. 414. Conrad is currently a Gilmore Young Artist, an honor awarded every two years to single out the most promising of the new generation of U.S. pianists.

In September 2011, Conrad filled in for pianist Louis Lortie and gave a solo recital on one day's notice in Fort Worth's Bass Performance Hall presented by Cliburn Concerts that critics raved as being "technically brilliant" (Star-Telegram), "breathtaking" (Dallas Magazine), and a "gripping performance by turns mysterious and defiant" (Dallas Morning News).

Conrad has appeared as soloist with the Philadelphia Orchestra, the Russian National Orchestra, the Baltimore, Dallas, and San Francisco Symphonies, among others. He has given solo recitals at the Louvre Museum in Paris, the Ravinia Festival, the Aspen Festival, the Verbier Festival, UC Berkeley's Cal Performance Series, the Gilmore Series and has toured Italy, Mexico, Chile, Russia, China and Singapore.

Highlights of Conrad's 2011-12 include an immediate reengagement with Utah Symphony, Detroit Symphony debut, 11 concerto performances in Florida, a European recital tour including recitals in Paris, Berlin, Munich and Southampton and concerts with orchestras in Mexico, Brazil, and Poland.

As an accomplished composer, Conrad is an eight-time consecutive winner of the ASCAP Morton Gould Young Composer award, since 2004. His first piano concerto, The Four Elements for Piano and Orchestra, was commissioned by the ProMusica Chamber Orchestra of Columbus, Ohio and premiered in October 2007. In the 2009-2010 season, Conrad was composer-in-residence with Chicago's Music in the Loft concert series. His String Quartet No. 2, commissioned by the Brooklyn Friends of Chamber Music for the Jasper Quartet, was performed throughout the US during the 2010-11 season.

As an award-winning violinist, Conrad won the 2003 Walgreens National Concerto Competition, which led to his performance of the Mendelssohn Violin Concerto in E minor with the Midwest Young Artists Concert Orchestra at age 8.

In June, the White House Commission on Presidential Scholars and the Department of Education named Conrad a US Presidential Scholar in the Arts and the National Foundation for Advancement in the Arts YoungArts program awarded him a gold medal in music. Also in June, PBS began broadcasting a Great Performances Special nationwide, 'Dream with Me' with Jackie Evancho, where Conrad appears as guest soloist on both violin and piano.

Conrad currently attends the Columbia University-Juilliard School joint degree program and studies piano with Dr. Yoheved Kaplinsky and Dr. Choong Mo Kang at Juilliard. He also studies composition with Mr. Christopher Theofanidis of Yale University and studied violin with Ms. Catherine Cho for five years at Juilliard's Pre-College Division.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University Jazz Combos

Steve Coleman Combo
Directed by Ansyn Banks

Sonny Stitt Combo
Directed by Tyrone Wheeler

Cannonball Adderley Combo
Directed by Tyrone Wheeler

Monday Evening
November 21, 2011
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

If We Only Lived by the Night — Isaac Poole

Cedar's Blues — Cedar Walton

Steve Coleman Combo

Dan Gomby, *alto sax* Michah Holt, *trumpet*
Isaac Poole, *guitar* Matt Pulley, *bass*
Coty Johnson & Isaiah Baker, *drums*
Ansyn Banks, *director*

In A Sentimental Mood — Duke Ellington

All Blues — Miles Davis

Sonny Stitt Combo

John Driver & Dylan Jones, *alto saxes*
Craig Lambert, *piano*
Tim Blunk, *guitar* Kate Tyree, *bass*
Israel Cuenca & Gabe Jones, *drums*
Tyrone Wheeler, *director*

Alter Ego — James Williams

In Walked Horace — J.J. Johnson

Cannonball Adderley Combo

Joe Hanna, *tenor sax* Shane Porter, *bari sax*
Nick Kaiser, *trumpet* Chris Grzech, *piano*
Tom Coovert, *guitar*
John Brodie, *bass* John Kleemeier, *drums*
Tyrone Wheeler, *director*

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Ruthanne Fulton, *conductor*
Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Ruthanne Fulton, *conductor*
Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Monday, November 21, 2011
8:00 P.M.

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UNIVERSITY CHORUS

Gloria (Mass in C, Op. 86) — Ludwig van Beethoven (1770 - 1827)

Sarah Tubbesing, *soprano* — Carlisle Schoner, *alto*
Josh Hamilton, *tenor* — Nick Pappe, *bass*
Bomi Lee, *piano*

Non guardar — Luzzasco Luzzaschi (c. 1545 - 1607)

Liebeslieder Waltzes (Op. 52) — Johannes Brahms (1833 - 1897)

3. O die Frauen
4. Wie des Abends
8. Wenn so lind dein Auge

Bomi Lee, Austin Echols, *piano*

In the Mood of Verlaine (Nocturnes, No. 2) — Hildor Lundvik (1885 - 1951)

Dani Schreiner, *soprano*

Siksik Si Batu Manikkam — Tapanuli traditional song, arr. Pontas Purba (b. 1953)

Chelsey Jackson, *soprano*
Talia Girton, *alto* — Ben Boelscher, *tenor*

COLLEGIATE CHORALE

O Clap Your Hands — Ralph Vaughan Williams (1872 - 1958)

Jonathan Wysong, Gabe Wartman, Brad Curtin, *trumpet*
Phil Steinmetz, Ian Gregory, Tim Doyle, *trombone*
Bryen Warfield, *tuba*
Jimmy Weixler, *timpani* — Spencer Zembrodt, *cymbals*
Austin Echols, *organ*

De Profundis — Estêvão Lopes Morago (c.1575 - after 1630)

Dnes Xristos — Vasily Titov (c.1650 - c.1715)

Emily Yocum, Anna Rittenhouse, *soprano*
Lauren Dillman, Carlisle Schoner, *alto*
Ricky Lynn Case II, Joshua Hein, Josh Hamilton, *tenor*
Jacob Hein, Josh Brooks, John Combs, *bass*

Pater Noster — Pēteris Vasks (b. 1946)

The Sweetheart of the Sun — Eric William Barnum (b. 1979)

Prayers of Steel — Paul J. Christiansen (1914 - 1997)

Upcoming Events

November 28, 2011: *Messiah Meets Mancini* - Messiah, Part 1 by G.F. Handel, carol arrangements by Henry Mancini, Orchestra Kentucky (Jeffrey Reed, conductor) and the Collegiate Chorale, Van Meter Hall, Bowling Green, KY, 7:30 P.M.

December 4, 2011: WUOL Holiday Concert, Cardinal Singers, other choirs TBA, St. Martin of Tours, 3:00 P.M.

January 22-23, 2012: 8th annual Honor Choir Festival, Collegiate Chorale, Cardinal Singers, selected high school participants

February 4, 2012: All-State Rehearsal Clinic (high school All-State students) 10:00 A.M. - 2:30 P.M.

February 27, 2012: 9th annual Margaret Comstock Chamber Choir Competition

February 27, 2012: Cardinal Singers ACDA preview concert, 8:00 P.M.

February 29 - March 3, 2012: American Choral Directors Association (ACDA) Southern Division Convention, Winston-Salem, NC. Cardinal Singers selected to perform

March 22, 2012: University Chorus, Collegiate Chorale - graduate student recitals, 8:00 P.M.

April 11, 2012: University Chorus, Collegiate Chorale - graduate student recitals, 8:00 P.M.

April 21, 2012: District XII Solo/Ensemble Contest

April 22, 2012: Kentucky Ambassadors of Music Day, performance by Wind Symphony, Collegiate Chorale, Cardinal Singers, 6:00 P.M.

May 9-10, 2012: State Choral Festival

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jessica Kastor
Samantha Lilly
Jody McCaffery
Sarah Tubbesing+
Sabrina Wellendorff
Emily Yocum

Soprano II
Jessica Banet
Bailey Haskell
Rachel Hobbs
Emily Howes
Amanda Morrison
Emily Nash
Jessica Pouranfar
Chloe Richards
Anna Rittenhouse
Mallory Taylor

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian Hooper
Cody Martin
Daniel Reed
Sam Soto

Tenor II
Dan Box
Josh Hamilton*+
Nick Peak
John C. Sida
Max Smith
Andrew Wheaton
Trevor Zwick

Alto I
Uadani Butto
Lauren Dillman
Ruthanne Fulton*
Na-Rae Lee*
Rachel Miller
Marta Nowak
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Kate McCoskey*
Elayne Parrish
Grace Robertson
Carlisle Schoner*+

Bass I
Marquese Carter
Caleb Coleman
Bradley Detro
Jon Fejes
Jonathan Gentry
Jacob Hein
Ethan James McCollum
Phillip D. Morgan

Bass II
Josh Brooks
John Combs
Aaron Coomer
Christopher Deaton
Tyler Dippold
Austin Echols+
Nick Pappe
David Taustine

+section leader
**graduate student*

University Chorus

Bomi Lee, *director*

Ruthanne Fulton, Carlisle Schoner, Joshua Hein, Josh Hamilton, *graduate assistants*

Soprano I
Claire Butler
Ruthanne Fulton*
Sarah Ellen Gadwah
Audrey Manis

Soprano II
Nicole Carlson
Kim Hajdalenko
Treneese Hughes
Chelsey Jackson
Na-Rae Lee*
Emily Lobeck
Hannah Parker
Dani Schreiner
Katelyn Thompson

Tenor I
Ben Boelscher
Joshua Hein*
Ethan Schmidt

Tenor II
Josh Hamilton*
Alex Moore
William Summay

Alto I
Bailey Carter
Patricia M. Edison
Talia Girton
Brittany Glass
Krista Heckmann
Ashley Kruth
Alexandra Lewis
Brandy Marcum
Mollie Stephens

Alto II
Jevontai Dixon
Amelia Ehmling
China Huddleston
Kate McCoskey*
Devon Murphy
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Ermir Bejo*
Chris Millett
Shawn "Shoeless Joe" Knabel
Ian Pugh

Bass II
Stephen Baker
John Flannigan
Chris Kincaid
Nick Pappe

**graduate student*

University of Louisville
UNIVERSITY CHORUS
and
COLLEGIATE CHORALE

Ruthanne Fulton – Graduate Conducting Recital
Monday November 21, 2011

Texts, Translations & Notes

UNIVERSITY CHORUS

Gloria (from *Mass in C,* Op. 86) Ludwig van Beethoven

Early in 1807, Prince Nikolaus Esterhazy invited Beethoven to write a mass in honor of his wife's name-day. The composer spent the summer at Heiligenstadt, working on his Fifth Symphony in C minor and the Mass in C for the Esterhazy princess. He made a diligent study of the mass text, striving to combine a vivid portrayal of the text with a structurally logical musical form. When it was finished, Beethoven wrote to Breitkopf, "I do not like to say anything about my Mass or myself, but I believe I have treated the text as it has seldom been treated." The Mass was first performed on Sunday, September 13, 1807. Apparently, the musicians were woefully unprepared, as most of them chose not to attend the rehearsals and the prince found it necessary to give strict commands to ensure they would be present for the performance. When Beethoven met with the prince following the performance, Esterhazy infamously queried, "But, my dear Beethoven, what is this that you have done?" The composer was deeply hurt, and left the court immediately.

The *Gloria* is arranged in three large sections, beginning in C major with majestic exuberance. Within the clear harmonic structure of the piece, Beethoven works in some delightfully surprising moments, such as the brief journey to E major at the "bonae voluntatis" and the dramatic shift from the strong V-I declamations on "Laudamus te, benedicimus te" to the hushed, sudden genuflection in Bb major for the "adoramus te." He moves to the subdominant for a call and response section between the tenor solo and chorus at the "Gratias agimus tibi." Descending melodic gestures in the orchestration graciously decorate the vocal lines throughout this section, creating the link between the first and second parts of the movement. At the second section, *Andante mosso*, the mood changes dramatically. The meter shifts from broad cut time to a gently pulsing 3/4, and it modulates to F minor – a key which Beethoven may have deliberately associated with suffering and punishment of the innocent. He used it in the *Egmont* overture, and for the character Florestan in his opera *Fidelio.* Here he uses F minor at the reference to Christ's innocent suffering in taking the sin of the world, and the human pleas for mercy on that basis. The alto solo leads the prayers, with the chorus softly pleading in the background, and the other soloists taking up the melodic gestures in turn. At the "qui sedes ad dexteram Patris," Beethoven writes a sudden outburst in octaves, a theologically oriented gesture reflecting the oneness of Christ with God, used here for the first time and associated with similar texts throughout the Mass. Rising lines in the chorus and orchestra bring the middle section to a prayerful but expectant juncture that bursts suddenly into the third section, returning to C major and the majestic sense of the opening. Again, Beethoven uses octaves, with chorus and orchestra in unison, for the "Quoniam tu solus" text, before launching a joyful fugue at the "Cum sancto spiritu" to brilliantly drive the movement to its conclusion.

Gloria in excelsis Deo!	Glory to God in the highest!
Et in terra pax hominibus,	And on earth peace
bonae voluntatis.	toward men of good will.
Laudamus te, benedicimus te,	We praise you, we bless you,
adoramus te, glorificamus te.	we adore you, we glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.
Domine Deus, rex coelestis,	Lord God, heavenly king,
Deus, pater omnipotens.	God the Father almighty.
Domine fili unigenite, Jesu Christe,	Lord, only begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, filius patris,	Lord God, Lamb of God, Son of the Father,
qui tollis peccata mundi,	who takes away the sins of the world,
miserere nobis;	have mercy on us;
qui tollis peccata mundi,	who takes away the sins of the world,
suscipe deprecationem nostram;	hear our prayer;
qui sedes ad dexteram patris,	who sits at the right hand of the Father,
miserere nobis.	have mercy on us.
Quoniam tu solus sanctus,	For you alone are holy,
tu solus Dominus,	you alone are the Lord,
tu solus altissimus, Jesu Christe!	you alone are the Most High, Jesus Christ.
Cum sancto spiritu	With the Holy Spirit,
in gloria Dei patris. Amen.	in the glory of God the Father. Amen.

-- *Mass Ordinary*

Non guardar

Luzzasco Luzzaschi

Luzzasco Luzzaschi spent his life and career in Ferrara, mainly at the court of Duke Alfonso d'Este. He identified himself as a pupil of Cipriano de Rore, and in May 1561 became organist at the Duke's court. He was recognized by his contemporaries as both a virtuoso keyboard player and an excellent composer. By 1570 he was in charge of the Duke's private concerts, which most famously featured the *concerto delle donne* – an ensemble of professional female singers. The ensemble was likely created specifically to please the music-loving Margherita Gonzago, who at age 18 became Duke Alfonso's third wife. In 1583, Luzzaschi married, and the Duke's sister Lucrezia (a lifelong close friend to Luzzaschi) arranged a furnished house as a gift to the composer – an indication of how highly he was valued by the Duke and court.

In addition to his collections of madrigals for the *concerto delle donne*, Luzzaschi published six books of five-voice madrigals, likely with the assistance of Gesualdo, who admired him greatly. The marriage of poetry and music in the madrigal was a significant aesthetic goal for Luzzaschi, along with other composers connected to the court of Ferrara. His five-voice madrigals feature almost no classic Italian poets or forms, but are predominantly 'first settings' of poems by Ferrarese poets, who avoided the conventional topics and pastoral imagery typical of the genre, and seem to have written the poems written specifically for musical setting. *Non guardar* is the final madrigal in Luzzaschi's fifth book, published in 1595 and dedicated to the Duchess Margherita. The texts of the fifth book are particularly unusual in that several poems are written in the feminine voice – *Non guardar* is one of these. Luzzaschi's harmonic language is generally conservative, with chromaticism reserved for the most expressive points in the text. Another characteristic in his writing occurs at interior cadences, as most voices drop out before the cadential point, leaving the resolution to just one or two parts, often paired with an expectant silence in all voices at a dramatic or structural juncture in the text. Luzzaschi's later

madrigals are also notable for their contrasts of texture and color, alternating counterpoint with homophonic phrases, even creating a monodic texture out of the voices by highlighting one voice against the homophonic ensemble. These characteristics can be heard in this madrigal, as the polyphonic gestures of the opening parallel phrases "Non guardar" and "Non mirar" conclude with his diminishing cadential effect. These are then contrasted with the homophonic setting of the question, "Ah perche tardi" with the soprano voice highlighted above the other four parts. Within the brilliant polyphony of the final phrase, Luzzaschi sets up a series of whole-tone suspensions on the phrase "i' son' troppo felice," creating a poignancy within the brilliance that may perhaps grant a degree of emotional depth not often found in these Ferrarese madrigals.

Non guardar, che se guardi
L'Idolo del mio core
Ti struggerai d'Amore;
Non mirar, che se miri
Quanta dolcezza in me dagli occhi ei spiri
Ti struggerai d'invidia.
Ah, perché tardi?
Fuggi mentre ti lice;
Troppo egl'è bello, i' son' troppo felice.
-- *Ridolfo Arlotti (d. 1613)*

Do not look, for if you look at
the idol of my heart
you will be consumed by Love;
Do not look, for if you see
how much sweetness his eyes breathe into me
you will be consumed by envy.
Ah, why do you tarry?
Flee while you can;
he is too beautiful, I am too happy!

Liebeslieder Waltzes, Op. 52 Johannes Brahms

Johannes Brahms wrote his *Liebeslieder Waltzes*,Op. 52 in 1868-69, and along with the sixteen waltzes of his Op. 39 and the first set of Hungarian Dances, these pieces firmly established his reputation with the general public and amateur musicians. These eighteen waltzes are scored for vocal quartet and piano four-hands. The texts are a series of light songs about love, translated from Russian, Polish, and Hungarian dance songs and collected by Georg Friedrich Daumer in his 'world literature' publication, *Polydora*. Within the light-weight structure and subject matter, Brahms still creates a series of finely crafted miniatures, nicely balanced with solo, duet, and four-part movements, with his typical rhythmic, harmonic, and contrapuntal complexities woven into the waltz forms.

No. 3 O die Frauen

O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

O women, O women,
how they melt one with bliss!
I would have become a monk long ago,
if it were not for women!

4. Wie des Abends schöne Röte

Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, einem zu gefallen,
sonder Ende Wonne sprühn.

Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy -
and to then radiate bliss around him forever.

No. 8 Wenn so lind dein Auge mir

Wenn so lind dein Auge mir
und so lieblich schauet,
jede letze Trübe flieht
welche mich umgrauet.
Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein andrer lieben.
-- Georg Friedrich Daumer (1800-1875)

When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.
The lovely glow of this love -
do not let it disappear!
No one else will ever love you
as faithfully as I do.
-- translated by Emily Ezust

In the Mood of Verlaine (Nocturnes, No. 2) Hildor Lundvik

Hildor Lundvik was a Swedish organist, music teacher, and composer, though he started out studying law at Uppsala University, and then later went on to graduate from the Royal Swedish Academy of Music. In 1928, he became the organist at St Göran Church in Stockholm, and from 1930-1950 was the director of the Bellman Male-Choir. He wrote a few short orchestral works and piano pieces, but is best known for his choral works, particularly the three pieces that became his *Nocturnes*. The first and third pieces, "Som ett blommande mandelträd" (The Flowering Almond Tree) and "Det första vårregnet" (Early Spring) were both composed in 1932. "Verlaine-stämning" (In the Mood of Verlaine) was composed in 1937, and serves as the centerpiece of the trio. Lundvik's style in these atmospheric miniatures is relatively romantic and impressionistic, using repetitive motives, whole-tone gestures, and lyrical melodies to create the mood for each.

A quiet rain is falling on silent city streets.
The skies are veiled and hazy
while through the twilight is pouring a mild and muted light.
Oh, tender night, oh quiet melancholy of Spring.
The murm'ring of the rain;
the murm'ring of the soft slow rain.
So softly cries my heart.
-- Original text by Vilhelm Ekelund (1880-1949)
English text by Gunilla Marcus

Siksik Si Batu Manikkam Tapanuli traditional song, arr. Pontas Purba

Composer and arranger Pontas Purba is from North Sumatra, and studied music at the Medan Music School on Sumatra and cinematography at the Jakarta Institute of Art. Over the last three decades he has conducted and composed for church, community and university choirs, and has been an advocate especially for sacred music in Indonesia. *Siksik Si Batu Manikkam* is one of the most popular *pantun* songs from Sumatra. In Batak tradition, groups of young men would visit groups of young women during the night, trying to meet potential lovers and spouses. To get the girls' attention, the young men would often sing a *pantun*, a traditional Malay poetic form with a riddle or hidden meaning. The stanzas are usually four lines long, and often pair a meaningless line that establishes the rhythm

and rhyme with a second line that carries the message. The young women would recognize the young men by their voices, and, if interested, would open the door of the house. The young man who could play an instrument or who had the best voice would be viewed as the most attractive, and would usually gain the most attention from the girls.

Siksik si batu manikkam ni parjoget,
Sor ma di gottam di na mangingani.
Si bambangkara jula-jula.

Habang birrik-birrik, santabi loloan on,
Dipatangkas dipatilik
bohi nahurapon on.
Dan tutu sihupi ianggo so marsuga suga,
Dang tutu na uli ianggo so denggan marroha.

-- *Tapanuli traditional song*

These lines have no meaning,
but are just funny lines which rhyme,
and lead to the rest of the text.

No meaning, written to rhyme with the next line.
The more you look,
you can see my face has blemishes.
No meaning, written to rhyme with the next line.
Beauty is worthless without a beautiful character.

COLLEGIATE CHORALE

O Clap Your Hands Ralph Vaughan Williams

Ralph Vaughan Williams was one of the leading composers and teachers in 20th-century England. He worked hard to develop himself as a composer, writing music in many genres, including operas, symphonies, choral works, songs, and concertos. As he matured, his musical voice became very distinctive, reflecting his own folk-song and hymnological research, the influence of French composers such as Ravel, and the influence of his colleague Gustav Holst as they mutually critiqued each other's work for forty years after becoming friends in 1895. *O Clap Your Hands* is one of Vaughan Williams' most popular motets. He scored the anthem for organ alone, for organ with brass (as performed tonight), and for full orchestra. The work sets the first eight verses of Psalm 47. Exuberant calls to praise alternate with awed statements of God's greatness and majesty, the mixolydian mode adding a flavor of mystery and antiquity to the whole. After a slower, chant-like section in the men's voices, with hushed interjections from the trebles, an expansive imitative gesture on the text "God reigneth over the heathen, God sitteth on the throne of his holiness" transitions the motet back to the opening tempo and mood, which in turn launches the exultant praise of the final section.

O clap your hands, all ye people; shout unto God with the voice of triumph.
For the Lord most high is terrible, He is a great King over all the earth.
God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises; sing praises unto our King, sing praises;
For God is King of all the earth; sing ye praises everyone that hath understanding.
God reigneth over the heathen; God sitteth upon the throne of His holiness.
Sing praises unto our King, sing praises.

-- *Psalm 47:1-8*

De Profundis Estêvão Lopes Morago

Estêvão Lopes Morago was born in Madrid, but spent most of his life and career in Portugal. In 1592 he began his studies with Filipe de Magalhães, attending the Colégio dos Moços do Coro maintained by the Évora Cathedral. He received his bachelor's degree four years later, and became both a priest and licentiate by 1605. In August 1599, he became *mestre de capela* of the cathedral at Viseu, Portugal where he remained for the rest of his life. He was given a month's leave in January 1626 in order to negotiate the publishing of his church music with the royal printer at Lisbon. He was unsuccessful, and only two surviving manuscript collections of Morago's works remain. The collections include a number of psalm settings, 35 motets, 18 four-part hymns, and several *Magnificat* settings, as well as various pieces for Advent, Christmas and the Office of the Dead. Morago's hymns were evidently popular, since twelve of them were copied into 18th-century partbooks at the cathedral. Like many of his Portuguese contemporaries, Morago remained fundamentally conservative stylistically, retaining polyphonic structures and forgoing any ventures into continuo writing. He created harmonic tension and dramatic effect in his music often by juxtaposing relatively disparate chords, by changing accidentals in successive imitative entries, and through the use of passing tones and chains of suspensions.

Morago's *De Profundis* is set for four voices. The opening theme in the soprano bows in humility or despair before reaching up an octave at the word 'clamavi.' The alto answer reaches up a half-step, then a fourth, creating intense suspensions with the upper voice, only exceeded by the dimished tenth created between bass and soprano a few pulses later as the lower voices take up the opening theme and answer. As the counterpoint progresses, the voices come together twice to create Eb major sonorities on the word 'Domine.' For the second verse of the Psalm, the altos introduce a descending fourth motive on the word 'exaudi' that then moves quickly through each of the voices, creating an upward, more hopeful sense for the conclusion of the motet.

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
-- *Psalm 130:1-2a*

Out of the depths I cry to you, O Lord:
Lord, hear my voice.

Dnes Xristos Vasily Titov

Vasily Polikarpovich Titov was a noted and prolific composer of the Baroque polyphonic style in Russia. He was a member of the Tsar's Singing Clerks, and was best known during his lifetime for his three-part settings of the complete Psalter, published in 1680. During this time, as significant reforms in ecclesiastical chant were being undertaken, the newly imported polyphonic style, *partesnoye peniye* (part-singing), became widespread in Moscow. Brought from the west through Poland and the Ukraine, the new style was promoted especially by Nikolai Diletsky, who wrote his treatise *Grammatika musikiyskogo peniya* as a composition manual for the new 'sacred concerto' genre. Russian works of this era are often compared to early seventeenth-century German choral music, particularly that of Schütz, or to the polychoral music of Venice. Eight and twelve voice settings are not uncommon in the genre, and there is at least one work for 48 voices. Titov's concertos are generally written for a single choral group, though he clearly draws on *concertato* technique, frequently alternating small groups or soloists with the larger ensemble, in addition to the use of imitation and florid gestures characteristic of the Baroque style.

Dnes Xristos is a twelve-voice concerto for the Feast of the Lord's Baptism. Titov structured the work around three text selections, beginning with a powerful declamation of the poetic liturgical verse (*sticheron*) for the Feast, describing Christ's meeting with John the Baptist at the Jordan River. The

second section is based on verses from Psalm 114, used here to describe the reaction of angelic and earthly elements – especially water – to the baptism event. The imitative gestures tossed between the twelve voices create a kind of musical storm, wave upon wave, depicting the trembling heavens and the fleeing sea. Solo sections dominate the transition between the second and third section. A trio of basses question the sea and river. Duets between the outermost parts (representing heaven and sea) tremble melismatically, as they relate their testimony, with a trio of voices presenting the words of Christ, "Baptize me, John." The final section launches into triple meter (symbolic of the Trinity), with text taken from the Gospel accounts of Christ's baptism. Bell-like punctuation on the word "ghlas" is the first of its kind in Russian music, but is an intentional device, drawing on an ancient association of the Russian church bells with the divine voice and character. Again, trios of solo voices are used to present the divine words which are then taken up by the entire ensemble for a majestic finish.

Днесъ Христос на Иордан прииде креститися;
днесъ Иоанн касается верху Владычню.
Силы небесныя ужасошся,
преславное видяще таинство.

Dnes Xristós na Iordán priíde krestítisia;
dnes Ioánn kasáyetsia verxú Vladïchniu.
Sílï nebésnïya uzhasóshasia,
preslávnoye vídiashche táinstvo.

Море виде и побеже,
Иордан возвратися вспять.
Что ти есть, море, яко побегло еси,
и тебе, Иордане, яко возвратися еси вспять?

Móre víde i pobezhé,
Iordán vozvratísia fspiat.
Chto ti yest móre, yáko pobéglo yési,
i tebé Iordáne, yáko vozvratísia yesí fspiat?

Услышахом глаголюща Иисуса ко Иоанну:
"Крести мене, Иоанне."
И се глас, с небесе, глаголющ:
"Сей есть Сын мой возлюбленный,
Того послушайте."

Uslïshaxom ghlaghóliushcha Iisúsa ko Ioánnu:
"Krestí mené, Ioánne."
I se ghlas s nebesé, ghlaghóliushch:
"Sey yest Sïn moy vozliublennïy.
Toghó poslushayte."

Today Christ comes to the Jordan to be baptized;
today John touches the head of the Master.
The heavenly hosts tremble in amazement
as they behold the most glorious mystery.
-- *Sticheron for the Feast of the Lord's Baptism*

The sea looked and fled; Jordan turned back.
What ails you, O sea, that you fled,
and you, O Jordan, that you turned back?
-- *Psalm 114:3,5*

We heard Jesus say to John:
"Baptize me, John."
And a voice from heaven was heard, saying:
"This is my beloved Son.
Listen to him!"
-- *Matthew 3:13-17*

Pater Noster Pēteris Vasks

Latvian composer Pēteris Vasks studied double bass and composition at the Emils Darzins Music School in Riga, and began performing with various Latvian orchestras from the age of fifteen. From 1964 until his required year of military service in the Soviet Army he studied bass with Vytautas Sereika at the Lithuanian Conservatory, and then continued his composition studies from 1973-78 at the Latvian Music Academy. In 1989 he returned to the Emil Darzins Music School as teacher of composition. In 1996, he received the Herder-Prize from the Alfred Toepfer Foundation and the Baltic Assembly Prize. He has also received the Latvian Great Music Award three times: for *Litene* (1993), for his violin concerto, *Distant Light* (1998) and his Second Symphony (2000).

Vasks composes with the specific aim of stirring the spiritual dimension in life – beliefs, love, and ideals. Both his instrumental and choral works reflect his passionate concern for nature, for the beauty of the world and of life as well as the tragedies of ecological, moral, and social destruction. His own suffering and the oppression of the Latvian people is also often referenced and felt in his work. As a musician, and as the son of a well-known Latvian pastor, Vasks suffered both personally and professionally under the repressive Soviet cultural controls. Since 1990, however, his works have been increasingly recognized and performed worldwide. Most of his choral works have been written since 1990 as well, once he was free to set (sacred) texts as he wished.

The *Pater Noster* was composed in 1991, revised in 1997, and published in 2000. It may be performed either *a cappella* or with strings. The work divides simply into three sections, beginning in C minor with the address and opening requests of the prayer, unfolding in sustained phrases with rich harmonic progressions. At the mid-point of the prayer, beginning with the request for daily bread, all the requests focus on human needs. Here the music moves to G as tonal center, and Vasks reduces and rebuilds the texture, intensifying the harmonic progressions and phrase development through each supplication, climaxing with a nearly anguished plea at "Et ne nos inducas in tentationem." He returns to the opening material and key for the concluding doxology, which settles finally into a warmly chromatic 'amen.'

Pater noster, qui es in coelis:
sanctificetur nomen tuum;
adveniat regnum tuum,
fiat voluntas, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
sed libera nos a malo.
Quia tuum est regnum, et potestas,
et gloria in saecula. Amen.
-- *Matthew 6:9-13*

Our Father, who art in heaven:
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power,
and the glory forever. Amen.

The Sweetheart of the Sun

Eric William Barnum

Eric William Barnum is currently finishing his D.M.A. in choral conducting at the University of Washington. He received an advanced degree in conducting from Minnesota State University, where he studied with David Dickau, and holds a B.A. in composition and vocal performance from Bemidji State University. His choral compositions have been performed by Chanticleer, The Rose Ensemble, and Vocal Essence as well as many university and professional choirs across the United States and Europe. Barnum has received numerous awards and grants, including being named commissioned composer for the 2007 Minnesota All-State Choir, receiving honorable mention in the 2006 Morton Gould Young Composer Competition and being chosen as a winner of the 2006 Vocal Essence Essentially Choral Competition and the 2003 Chanticleer Composer Competition.

The Sweetheart of the Sun sets an early 19th-century poem, *Ruth*, by English poet Thomas Hood. The text is based on the poignant Old Testament love story of Boaz, a wealthy Hebrew landowner, and Ruth, a young Moabite widow living in Bethlehem. In rich and romantic language, the poem depicts the moment Boaz first sees Ruth gleaning in his fields. He finds himself instantly and deeply in love with her. Barnum's setting is warm and gentle, with glowing sonorities and bittersweet dissonances that reflect the autumnal imagery and romantic narrative.

She stood so fair amid the corn,
Clasped by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.

On her cheek an autumn flush,
Deeply ripen'd; -- such a blush
In the midst of brown was born
Like red poppies grown with corn.

Round her eyes her tresses fell,
Which were blackest, none could tell,
But long lashes veil'd a light
That had else been all too bright,

And her hat with shady brim,
Made her tressy forehead dim;
Thus she stood amid the stooks,
Praising God with sweetest looks: --

Sure, I said, Heav'n did not mean,
Where I reap thou should'st but glean,
Lay thy sheaf a-down and come,
Share my harvest and my home.

--Thomas Hood (1798-1845)

Prayers of Steel

Paul J. Christiansen

Paul J. Christiansen was the conductor of the Concordia Choir from Moorhead, Minnesota for nearly 50 years. The youngest son of F. Melius Christiansen, who founded and directed the St. Olaf College Choir in 1912, he studied piano, conducting and composition at the Oberlin Conservatory and Eastman School of Music before being invited to Concordia College as chairman of the music department in 1937. He received numerous awards during his career, including several honorary doctorates, the St Olav Medal from the government of Norway, and the F. Melius Christansen Lifetime Achievement Award from the American Choral Directors Association. After his retirement from Concordia College in 1986 he continued to conduct workshops, compose and arrange until his death in 1997. Current Concordia Choir director René Clausen described Christiansen as a man of deep convictons, who "used the compositional tools of music to enhance and magnify the message of the text he is setting, and in so doing elevates the spirit of both those who sing and listen to his music."

Prayers of Steel was published in 1950. The text is by American poet Carl Sandburg, from he collection, *Cornhuskers,* published in 1918. Sandburg's poetry celebrates American industrialism, agriculture, and landscapes, and the spirit of the American common people. A significant theme in his works, including the poem "Prayers of Steel," is the search for beauty within modern industrialism. Christiansen sets the unusual text of Sandburg's prayer with an angular, powerful theme dominated by fourths, descending in hammer-strokes and ascending urgently as dictated by the the text. For the final line of the poem he uses a broader theme first heard in the basses, reflecting the image of a skyscraper fastened into the night sky. The sopranos take the theme, alternating thematic fragments with the tenors. The lines weave together with increasing intensity, ascending to a climactic chord on the words 'nights' and 'stars' before the initial hammer motive returns for a final statement of the opening, visceral request to be tempered, strengthened, and made useful: "Lay me on an anvil, O God."

Lay me on an anvil, O God.
Beat me and hammer me into a crowbar.
Let me pry loose old walls.
Let me lift and loosen old foundations.

Lay me on an anvil, O God.
Beat me and hammer me into a steel spike.
Drive me into the girders that hold a skyscraper together.
Take red-hot rivets and fasten me into the central girders.

Let me be the great nail holding a skyscraper through blue nights into white stars.
-- Carl Sandburg (1878-1967)

CLARINET CHOIR CONCERT

MONDAY NOVEMBER 28TH, 2011

BIRD RECITAL HALL

8:30 PM

Two Preludes — Dimitri Shostakovich (1906 – 1975)

#7. Andante
#6. Allegretto

arr. William Schmidt (1926 – 2009)

University of Louisville Clarinet Choir
Dylan Lloyd, *Conductor*

Trio — Benedetto Carulli
arr. Simeon Bellison

IV. Rondo: Allegro

Dylan Lloyd, Brandy Marcum, Janelle Newton, *Clarinets*

3 Tangos Pour Quattuor de Clarinettes — Astor Piazzolla (1921 – 1992)

I. Contrabajeando — Anibal Troilo (1914 – 1975)
II. La Misma Pena
III. Adios Nonino

Elise Bauer, Michael Burkhead, Kathryn Randall, Heather Shelton, *Clarinets*

Serenade No. 12, K. 388 — Wolfgang Amadeus Mozart (1756 – 1791)

III. Menuetto - Trio — trans. Jeanette A. Dotson

University of Louisville Clarinet Choir
Dylan Lloyd, *Conductor*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Michael Vettraino, *guitar*

Student of Craig Wagner

with

Noah Barker, *piano*
Will Fisher, *drums*
Graeme Gardiner, *saxophones*
Jesse McBee, *trumpet*
Luke McIntosh, *bass*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
November 28, 2011
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Mood	Robert Glasper (b. 1978)
Wow	Lennie Tristano (1919-1978)
Big Fat Hen	Wynton Marsalis (b. 1961)
Beautiful Love	Wayne King (1901-1985) Victor Young (1900-1956) Egbert Van Alstyne (1878-1951)
Prayer	Charles Lloyd (b. 1938)
Tuesday Wonderland	Esbjörn Svensson (1964-2008) Magnus Öström (b. 1965) Dan Berglund (b. 1963)
Night Streets	Chick Corea (b. 1941)

PROGRAM NOTES

Mood - Robert Glasper

On a whim I went to Cincinnati last semester to see the Robert Glasper Trio. I had never heard the piano player before and wasn't expecting the concert to have such a profound effect on my perception of the role of jazz in today's world. I share Glaspers view that jazz can't afford to remain stagnant stylistically. He mixes jazz with hip-hop forging a style of music that is more aligned with dance music than the cerebral creations of today's musicians. Glasper has played with artists ranging from Terence Blanchard and Marcus Strickland to Q-Tip and Kanye West. *Mood* is the title track off of his first album. His music is constantly changing and this piece fits into the conventional jazz medium easier than some of his later releases. It is in 5/4 and is characterized by lush suspended chords that fit together aurally rather than adhering to conventions of Western harmony.

Wow - Lennie Tristano

Lennie Tristano is arguably the world's first jazz educator. His reclusive lifestyle and insistence on maintaining musical integrity kept him out of the spotlight during his career. He relied on teaching for subsistence and was reluctant to take gigs that he deemed commercial. He is credited for the first group, free-jazz improvisations more than a decade before Ornette Coleman brought the style to the forefront of jazz listeners. The form of *Wow* is ABA' with Tristano implying several different meters over the 4/4 time signature including 5/4, 3/8, and 5/8.

Big Fat Hen - Wynton Marsalis

This piece holds a special place in my heart for two reasons. "Big Fat Hen" is on *The Magic Hour,* which is one of the first albums I checked out from the library while discovering jazz. *Big Fat Hen* is a blues in Ab that is in the second line style created in New Orleans. I've visited New Orleans several times over the last year and have fallen in love with city. It is a goal of mine to eventually be able to call it home.

Beautiful Love - Wayne King, Victor Young & Egbert Van Alstyne

Learning the jazz repertoire is crucial to becoming a working musician. Although this standard is not terribly well known it has been my favorite for years. Its conventional form and harmony have taught me many things from applying new improvisational ideas over the song to teaching me

what makes a melody stand the test of time. The tune is in D minor wi an ABAC form.

Prayer - Charles Lloyd

Charles Lloyd is a prolific tenor player who has collaborated with virtual every gifted jazz musician in the past 50 years. *Prayer* is a duo piece wi guitarist John Abercrombie. I chose it because of the strength it deriv out of simplicity. The piece is built in thirds and almost entirely rubato. A jazz musicians we are constantly exploring new creative vehicles and t to imply complexities over simpler material, as exemplified in *Wow.* Th piece strips away technical bells and whistles and utilizes more music devices such as the use of space and emotion.

Tuesday Wonderland - Esbjörn Svensson, Magnus Öström & Dan Berglur

My friend gave me this CD, *Tuesday Wonderland,* for my birthday two yea ago. At the time I was so immersed in trying to imitate the sounds fro the 40's and 50's that my ear wasn't ready for this music until about a ye later. Esbjörn Svensson made a career out of blending jazz with pop musi I have great respect for his legacy of bringing jazz to a new audience an pushing the music into unexplored areas. The appeal of this song is i its five measure phrase structure. The repeating rhythmic figure of thr measures of 7/4 and two measures of 4/4 creates rhythmic movement that very unique. Section C of this song features sounds that I can only descrit as Radiohead-esque.

Night Streets - Chick Corea

When Chick Corea came to UofL my freshman year to give a master cla he said something that I will never forget: "You have to know what yo like, and know what you don't like." Although relatively simple it has ha a profound effect on how I approach music and how I have been trying t shape my own musical voice. *Night Streets* is a fast paced, slightly tongu in cheek piece that exemplifies excitement and good writing. This tun will appeal to the musician and non-musician alike. The half time sectio is masterfully written and provides a necessary contrast to the intensit that comes before it.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Piano Studio

Students of Dror Biran

Tuesday Evening
November 29, 2011
7:00 p.m.
Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Prelude I from Book I Danseuses de Delphes — Claude Debussy

John Flannigan

Children's Corner — Claude Debussy
II. Jimbo's Lullaby

Grace Robertson

Three Irish Legends — Henry Cowell
III. The Voice of Lir

Rene Orth

Sonata Op. 49, No. 1 — Ludwig van Beethoven
I. Andante

Hannah Parker

Suite Op. 14 — Bela Bartok
I. Allegretto
III. Allegro Molto

Yvonne Freckmann

Prelude VIII from Book I La Fille aux cheveux de lin — Claude Debussy

Jordan Waller

Nocturne Op. 27 in C# minor — Frédéric Chopin

Eunsil Yun

Prelude V from Book II Bruyères — Claude Debussy

Derrick Anderson

Intermezzo Op. 118, No. 2 in A Major — Johannes Brahms

Nicole Carlson

Etude Op. 10, No. 9 in F minor — Frédéric Chopin

Talia Girton

Fantasiestücke, Op. 12 — Robert Schumann

I. Des Abends
II. Aufschwung
V. In der Nacht

David Taustine

Piano Sonata No.8 Op.13 "Pathetique" — Ludwig van Beethoven

I. Grave - Allegro di molto e con brio

Ethan James McCollum

UNIVERSITY OF
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Thursday, December 1, 2011
3:00 p.m.
Music Building 267

CONVOCATION

Kokopeli for solo flute — Katherine Hoover (b. 1937)

Kelly Moreman, *flute*
(student of Kathleen Karr)

Three Pieces for woodwind trio
III. Allegro — Walter Piston (1894-1976)

Michelle Schapmire, *flute*
(student of Kathleen Karr)
Katie Teremi, *clarinet* Travis Royce, *bassoon*

Concertpiece for bassoon — Gabriel Pierne (1863-1937)

Travis Royce, *bassoon*
(students of Matthew Karr)

Sonata No. 1 in G minor, Op. 38
I. — Johannes Brahms (1833-1897)

Lauren Roerig, *bassoon*
(student of Matthew Karr)
Yvonne Freckman, *piano*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, December 1, 2011
3:00 p.m.
Music Building 267

Quintet for flute, oboe, clarinet, horn and bassoon
I. Allegro ben moderato

Carl Nielsen
(1865-1931)

Kaila Washington, *flute*
(students of Don Gottlieb)
Caitlin Dolenc, *oboe* Danny Sogar, *clarinet*
Tyler Taylor, *horn* Jackie Royce, *bassoon*

Sonata for horn in F
I.

Paul Hindemith
(1895-1963)

Ben Taylor, *horn*
(student of Bruce Heim)
Deanna Shipley, *piano*

Just Desserts 8 and 7
Allegro

Lowell Shaw
(b. 1930)

Aaron Coomes, *horn*
(student of Bruce Heim)
Jackie Royce, *bassoon*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, December 1, 2011
3:00 p.m.
Bird Recital Hall

CONVOCATION

Sonata Giocosa
I. Allegro Moderato

Joaquin Rodrigo
(1901-1999)

Parker Scinta, *guitar*
(student of Stephen Mattingly)

Cello Suite No. 1, BWV 1007
Allemande
Gigue

J. S. Bach
(1685-1750)

Alberto Abril, *guitar*
(student of Stephen Mattingly)

Bagatelle No. 2

William Walton
(1902-1983)

Chris Kincaid, *guitar*
(student of Stephen Mattingly)

Tres Apuntes
III. Sobre un canto de Bulgaria

Leo Brouwen
(b. 1939)

Grant Powell, *guitar*
(student of Stephen Mattingly)

Etude, Op. 10, No. 9

Frédéric Chopin
(1810-1849)

Marta Nowak, *piano*
(student of Naomi Oliphant)

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, December 1, 2011
3:00 p.m.
Music Building LL65

CONVOCATION

Monolog No. 3
Andante Sostenuto

Erland von Koch
(1910-2009)

Jennifer Brown, *clarinet*
(student of Dallas Tidwell)

Nina

Giovanni Battista Pergolesi
(1710-1736)

Amber Colliver, *trumpet*
(student of Michael Tunnell)
Jessica Dorman, *piano*

Sonata No. 1 for trumpet
II. Aria

Flor Peeters
(1903-1986)

Nathan Yothers, *trumpet*
(student of Michael Tunnell)
Jessica Dorman, *piano*

Divertimento
I. Allegro ma non troppo

Roger Boutry
(b. 1932)

David Cecil, *alto saxophone*
(student of Adam McCord)
John Combs, *piano*

Sonata for alto saxophone and piano — Robert Muczynski (1929-2010)
II. Allegro energico

Kimberly Kennedy, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Threnedy (1988) — Fisher Tull (1934-1994)

Cambron Little, *alto saxophone*
(student of Adam McCord)

Aria — Eugene Bozza (1905-1991)

Jimmy Caldwell, *alto saxophone*
(student of Adam McCord)
John Combs, *piano*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents

Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, *director*

Monday Evening
December 5, 2011
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Chamber Winds Louisville
and
Louisville Concert Band
Frederick Speck, *director*

More Old Wine in New Bottles (1976) — Gordon Jacob (1895-1984)

1. Down Among the Dead Men
2. The Oak and the Ash
3. The Lincolnshire Poacher
4. Joan to the Maypole

Kaelah Williams, *flute*
Amy Ensel, *flute* and *piccolo*
Wendy Davidson, *oboe*
Andy Buchholz, *oboe* and *english horn*
Roslyn Mattingly, *clarinet*
Brad Rogers, *clarinet*
Jon Rohner, *bassoon*
Erica Jones, *bassoon*
Colin Dorman, *horn*
Scott Cooksey, *horn*
Michael Teglasi, *trumpet*
Zachary Schell, *trumpet*

Variations on a Ghanaian Theme (1981) — Daniel Levitan (b. 1953)

Jenny Branson, Rick Mattingly and Jeremy McMonigle, *percussion*

Three Sketches for Winds (1969) — Clare Grundman (1913-1996)

1. Carousel
2. Charade
3. Callithump

Pacem (2004) — Robert Spittal (b. 1963)

Celebration Overture, Op. 61 (1954) — Paul Creston (1906-1985)

Marche sur la Bastille for "Le 14 Julliet" (1936) — Arthur Honegger (1910-1949)

Nobles of the Mystic Shrine (1923) — John Philip Sousa (1854-1932)

Chamber Winds Louisville Concert Band

Frederick Speck, *director*

alphabetical order

Piccolo
Amy Ensel
Kaelah Williams

Flutes
Amy Ensel
Tiffany Peters
Penelope Quesada
Kaelah Williams

Oboe
Andy Buchholz
Wendy Davidson

Clarinets
TJ Allgeier
Amanda Buchholz
David Bybee
Carolyn Fassio
Michelle Gilfert
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Amber Richeson
Brad Rogers
Adam Thomas

Bass Clarinets
Courtney Drown
Jennifer Korfhage

Bassoons
Kevin Cox
Erica Jones
Jon Rohner

Saxophones
Kristopher Reese
Matt Reidinger
Joshua Toppass

Horns
Scott Cooksey
Colin Dorman
Lindsay Pummell

Trumpets
Reese Land
Roger Levering
Zack Schell
Kristi Schmidt
Michael Teglasi

Trombones
Rusty Crimm
Derek Peters
Cory Zilisch

Bass Trombone
Anastasi Fafalios

Euphonium
Chris Schmidt

Tubas
Chris Bettler
Raymond Green

Percussion
Jenny Branson
Jason Gregory
Rick Mattingly
Jeremy McMonigle

Bass
Alice Markiewicz

University of Louisville Concert Bands

University of Louisville Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002, 2006 and 2009 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference andthe 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Most recently, chamber players from the Wind Ensemble have been invited to perform at the 2012 College Band Directors National Association Southern Division Conference.

University of Louisville Symphonic Band

The Symphonic Band, directed by Dr. Amy Acklin, is comprised of top level musicians from the University and the School of Music. The Symphonic Band performs literature composed for large wind, brass, and percussion ensembles. Giving several concerts each year, the Symphonic Band provides students with a diverse repertoire that is performed with great attention to musical and artistic qualities. Members are selected by audition.

University of Louisville Concert Band

The Concert Band, directed by Dr. Amy Acklin and Dr. Mark Lynn, is comprised of music majors and non-music majors seeking a fine musical experience. No formal audition is required of non-music majors.

Chamber Winds Louisville and Louisville Concert Band

Now in their fifth season, the musicians of Chamber Winds Louisville continue to enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields, make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

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Saturday Afternoon
October 15, 2011
3:00 p.m.

Sunday Afternoon
November 6, 2011
3:00 p.m.

Sunday Afternoon
January 29, 2012
3:00 p.m.

Sunday Afternoon
February 12, 2012
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Complete Violin Sonatas
Saturday, October 15, 2011
Max Rabinovitsj, *violin* Dror Biran, *piano*

PROGRAM

Sonata for Violin and Piano in G Major, Op. 78, No. 1 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata for Violin and Piano in A Major, Op. 100, No. 2 — Johannes Brahms
- Allegro amabile
- Andante tranquillo—Vivace
- Allegretto grazioso (quasi Andante)

INTERMISSION

Sonata for Violin and Piano in D Minor, Op. 108, No. 3 — Johannes Brahms
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

PROGRAM NOTES

"O tones without words, when you speak into the heart, you arouse powerfully the depths of soul within me." Attributed to 14-year old Elisabeth Kulmann.

Throughout his life, Brahms kept a notebook of quotations that were important to him. This excerpt from his notebook attests to the power of purely instrumental music. The first violin sonata was inspired by one of Brahms's songs, keeping the "tones" but losing the "words."

Johannes Brahms wrote his three sonatas for violin and piano within the ten-year period of 1878 to 1888. These warm and richly conceived pieces offer a depth and intimacy characteristic of Brahms's style, using the different registers of the violin to set moods. The first sonata is the longest, and the third sonata reflects Brahms's mature style in which he packed four movements into a concentrated 23 minutes, shorter even than the three-movement first sonata.

By 1878, when he began composing the first sonata, the forty-five year-old Brahms was an established and respected composer. He customarily composed his music in countryside resorts during the summer, where it was easier for him to focus. The first sonata for violin and piano was composed mostly in the summer of 1879 near a lake in Austria. The pastoral quality of the second symphony, written in 1877, carries into the first sonata. The first sonata also follows his violin concerto of 1878, and the fiery nature of the concerto is answered by the gentle qualities of the sonata. The second and third sonatas were written closer together; he wrote the second in 1886, began the third sonata that same year, and finished it in 1888. Brahms spent these summers in Switzerland.

The beautiful first sonata has connections to another piece by Brahms. The theme of the last movement is drawn from the third song of his Op. 59, called "Regenlied" (Rain Song). The poem, by Klaus Groth, speaks of raindrops that lead to a world of dreams. The opening rhythm of the song "Regenlied"—and of the last movement of the violin sonata—is what musicians call a "dotted rhythmic figure", that is, a pattern of long-short-long. (The "Star Spangled Banner" opens with a dotted figure: "O-oh say".) In addition to using the song's melody in the last movement, Brahms uses the dotted rhythm in the violin at the beginning of the first movement, Vivace ma non troppo (Lively, but not too much). The second movement, Adagio (Slow), unfolds languorously with an expansive and winding theme. Here, the dotted figure is used for a contrasting interlude that suggest a somber funeral march. The languorous theme returns and is finally joined by the dotted figure. The thoughtful mood of the last movement, Allegro molto moderato (Fast, but very moderate), is created through the arpeggiated accompaniment that underlies the "Regenlied" melody. Brahms ties all three movements together by bringing back the theme of the second movement, which is woven with the last movement theme as the sonata concludes. The dotted figure is heard throughout.

Lyricism abounds throughout the three movements of the second sonata, in A Major. The Allegro amabile (Fast and amiable) initiates a dialogue between piano and violin. The movement is rhapsodic, yet maintains a forward momentum. Its coda offers a time of reflection; the melodic motives are presented in greater isolation before building to a impassioned ending. The second movement combines slow and fast sections, making a single piece out of what are usually two different movements. The Andante tranquillo (Tranquil and moderate speed) resembles an intermezzo with its simply stated melody; it alternates with a Vivace (Lively) section that, like a scherzo, scampers in a rapid triple meter. Brahms creates a six-part form as these two sections trade with each other; what drives this alternation is the tonal design moving among a complex of keys, centering on D and F. The Allegro grazioso, quasi Andante (Fast and graceful, somewhat moderate) provides a contemplative close to

the sonata. Brahms enhances this thoughtful quality by dwelling on the violin's lower register and employing suspenseful arpeggios at dramatic moments in the piano. In the coda, the violin moves to its high register, intensifying the close.

The last of Brahms's sonatas for violin and piano is dedicated to his friend and colleague, Hans von Bülow. Bülow was an influential conductor of the time, whose support for Brahms and his music had grown during the 1870s. In 1880, Bülow was appointed as orchestra conductor at the court of Meiningen; he increased the standard of this orchestra and offered it to Brahms to use as a laboratory for trying out his new orchestral pieces.

In many ways, this is the most intense and compact of Brahms's violin sonatas. The first movement, Allegro (Fast), begins with an interplay between the violin's melody and the piano's intricate figuration, like the last movement of the first sonata. Rhythmically, it goes off balance at times, giving the listener the sense of losing the beat. The movement rises to heights of passion before it ends softly. The slow movement, Adagio, proceeds tenderly with calm motion to create a very simple piece. The pace resumes with the third movement, Un poco presto, e con sentimento (A little rapidly, and with sentiment). A motive of two repeated notes dominates this work, darting playfully about the piano first and then in the violin, at times lending a serious undercurrent. The Presto agitato (Very fast and agitated) has a symphonic scope, opening boldly with chords sprawling across the piano registers and a driving accompaniment in the violin. Brahms makes full use of the two instruments in building this finale; they urge each other on, evoking large forces with grandly-textured themes.

Brahms's earliest experiences as a touring musician were with violinists, and these were with top musicians. Eduard Reményi (1830–98) was a Hungarian violinist who met Brahms in Hamburg in 1850, a time when many Hungarians were using that port city as their point of emigration to the west. Through Reményi, Brahms learned about gypsy music. Reményi and Brahms toured Germany in 1853, and it was during this tour that Brahms met Joseph Joachim. Joachim (1831–1907) was taken with Brahms's musical sensitivity and reflective personality. The two became close friends, sharing musical and personal insights; their friendship, although tested and strained at times, lasted for decades. These three violin sonatas bear the imprint of these violinists.

Solo Piano Music
Sunday, November 6, 2011
Dror Biran, *piano*

PROGRAM

Four Ballades, Op. 10 — Johannes Brahms (1833-1897)
- Andante
- Andante—Allegro non troppo—Molto staccato e leggiero
- Intermezzo: Allegro
- Andante con moto

Six Klavierstücke, Op. 118 — Johannes Brahms
- Intermezzo
- Intermezzo
- Ballade
- Intermezzo
- Romance
- Intermezzo

INTERMISSION

Seven Fantasien, Op. 116 — Johannes Brahms
- Capriccio
- Intermezzo
- Capriccio
- Intermezzo
- Intermezzo
- Intermezzo
- Capriccio

PROGRAM NOTES

"...music such as you have never heard before." Robert Schumann wrote this to his wife Clara, on the day Brahms first played his music for them in 1853. Within a month, Schumann published an article in which he introduced Brahms to the musical world with extravagant praise.

The pieces on today's recital are bookends to Brahms's career, composed in 1854, when he was barely 21 years old, and in 1892, five years before his death. He wrote the Ballades in 1854, when he lived near Clara Schumann during her husband's illness. Opuses 116 and 118 are among Brahms's last works, composed around 1892. Saddened by the deaths of close friends, Brahms had largely stopped composing. He picked up his pen again after hearing a marvelous clarinetist, Richard Mühlfeld, for whom he wrote the clarinet quintet, Op. 115, in 1891 and the two clarinet sonatas, Op. 120, in 1894. Like many other composers, Brahms played piano well, and piano works figured largely throughout his career. These piano works belong to the category of character pieces: short, independent compositions that portray a particular quality or mood. The form is not specified, and may be a ternary design (ABA), a freely-sectioned piece, or even a sonata form. (Sonata form is the design used for first movements of the multi-movement pieces called sonatas.) A piece labeled Romance may have a dreamy quality, whereas a Capriccio is fast and flighty. A scale of these pieces, moving from subdued and calm to impassioned and quixotic might be Romance, Intermezzo, Ballade, Rhapsody, Fantasy, Capriccio. However, composers use these titles somewhat freely. Thus, the third of the Ballades, Op. 10, is subtitled Intermezzo. Mendelssohn often called pieces of this nature "Songs without words", because these pieces create a unique mood in the same way that a song for solo voice and piano does—except, with these piano pieces, the words are not present to clarify the meaning of the music. Character pieces belonging to a single opus number (that is, that are published as a group) are similar to a suite because the pieces are loosely joined in terms of form, tempo and tonal design.

Brahms was just over 20 years old when he met Robert Schumann, one of the most respected composers of his day, and his wife Clara, one of Europe's foremost pianists. Going with his friend, the renowned violinist Joseph Joachim, to Düsseldorf, Germany, at the end of September 1853, Brahms played some of his own compositions for the Schumanns. The couple encouraged him to extend his visit, and Brahms stayed for several weeks. The Schumanns introduced him to many friends and musicians, and this association further kindled Brahm's creativity. Only a few months later, Schumann, suffering from poor mental health, was committed to an institution after trying to commit suicide and remained there until his death in 1856. Hearing of Schumann's illness, Brahms rushed back to Düsseldorf to offer assistance to Clara, who had six children and one on the way. Brahms assisted the Schumanns, continued to compose, and made concert tours with Clara and Joachim, the violinist. Following Robert's death, Clara and Brahms maintained a steady friendship characterized by great openness and candor. He always sought her opinions of his compositions, and she frequently performed his music on her concerts. Brahms grieved deeply when Clara died in 1896.

The romantic literature of the period inspired Brahms to write his four Ballades, Op. 10. While visiting the Schumanns in 1853, he met Julius O. Grimm, a choral conductor, who introduced him to the Scottish collection called "Voices of the People" by Johann Gottfried Herder. Brahms dedicated these pieces to Grimm, and the first ballade is linked to the poem "Edward," a tragic tale of a son's misdeed. This first piece features both a turning note figure and a descending leap with

an echo effect (which suggests the mother's cry, "Edward, Edward!"). The second Ballade is voiced lyrically with a descant hovering above the melody. The third Ballade, subtitled Intermezzo, drives forward impetuously and rhythmically. The final Ballade blends a slow melody with a pressing accompaniment.

Fast forward nearly forty years to the beginning of the 1890s. Brahms had enjoyed great success as a composer since the period of the Ballades. After moving to Vienna in 1862, his career solidified and he became one of the most esteemed composers of the period. He achieved a certain stability over the years, living in the same apartment from 1871 until his death and settling into a routine. He spent most of his time in Vienna and other cities during the concert season and then enjoyed summers at a resort where he could take long walks and focus on composing. Starting in 1889, Brahms spent summers in Bad Ischl, a picturesque spa town in northern Austria. Brahms lived simply, and had amassed a degree of wealth. He indulged in trips with his friends and treated those close to him with generosity. Numerous accolades such as honorary degrees and keys to cities came his way. Yet, as the 1890s began, Brahms felt sadness as many friends passed away with greater frequency. He declared in 1890 that he was through with composing and followed that a year later by making his will. However, his creativity was piqued by hearing Richard Mühlfeld, a musician who picked up the clarinet after an early career as a violinist. Mühlfeld may have primed the pump for Brahms to write not only pieces including clarinet, but also such pieces as the Opp. 116 and 118.

Like other late pieces by Brahms, the six movements of Op. 118 exemplify extreme compression and tight economy. Except for the first Intermezzo, they are all in some kind of ternary form in which one theme is used for exterior sections that surround a contrasting middle part—basically ABA. Brahms frequently tightens the structure by sneaking elements of the main theme into the contrasting section. Each movement contrasts moods with that of its neighbors; the first movement, an Intermezzo, is a richly textured lament, while the following Intermezzo is tender, with gently caressing dialogues between the inner voices in the middle sections. The third movement, Ballade, has robust full-voiced A sections and is quieter and calmer in the middle; this movement is almost like a dance. The fourth movement uses sparkling, effervescent motion to mask a sophisticated canon. The Romance is restful; its repeated phrase is embellished in each new appearance. The final Intermezzo has a wispy texture that trails a sense of mystery and atmosphere; this provides a sober and thoughtful end to the set.

The Fantasies, Op. 116, have been described as a "multi-piece" with "thematic, harmonic and stylistic connections." In other words, instead of merely being seven independent movements, they form a cohesive group. The first Capriccio seems to start mid-sentence and explores multiple ways of using the theme. The ensuing Intermezzo contrasts a questioning melody with a gossamer-like middle section. A Capriccio marked by tumbling themes follows. Movements 4-6 are all Intermezzi and, considered as a group, effectively form the slow movement of the set. The dreamy fourth movement alternates a low-voiced motive with a melody that emerges from on high. The fifth movement uses disconnected motives to create a disjunct mood. The sixth movement is a stately chorale with a gradually expanding texture. After these slow pieces, the final Capriccio bursts forth with a kaleidoscope of sections; its middle section is especially notable for its tenor-voice melody surrounded by cascades.

Brahms surely had the Schumanns in mind when he composed Opp. 116 and 118. For Clara's birthday in 1892, he wrote, "You and your husband constitute the most beautiful experience of my life, and represent all that is richest and most noble in it."

Complete Cello Sonatas
Sunday, January 29, 2012
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Sonata No. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

INTERMISSION

Cello Sonata No. 2 in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

PROGRAM NOTES

"With this I rinse my mouth every morning." Brahms made this comment about J.S. Bach's monumental collection of preludes and fugues, the Well-Tempered Clavier, and he kept a copy of the score on his piano so that he could play from it daily.

Brahms composed his two cello sonatas at an interval of more than twenty years, 1862-65 and 1886. The period between the two pieces saw many changes in Brahms's life and compositional style. At the time Brahms began writing the first sonata, he had just moved to Vienna from Germany. Vienna was the center of European music-making, and Brahms was curious to find his place there. Naturally, he wanted his first efforts in this important city to make strong impressions on musical colleagues, audiences, and potential patrons.

The first sonata is ambitious: its bold musical arc reaches from the declamatory power of the first movement to the artful fugue-inspired finale. By 1886, when he wrote his second sonata for cello and piano, Brahms was a known quantity, respected not only in Vienna but across all of Europe. He had just completed the last of his four symphonies, and his reputation was well-established. The second sonata presents an assured maturity that permits its dramatic nature to emerge. Both pieces reflect a composer who is deeply committed to music of great integrity.

Brahms's cello sonatas fit in the tradition of the previous masters. Haydn loved the cello and wrote concertos for it; Beethoven loved the cello and composed sonatas. In the generation before Brahms, both Schumann and Chopin had created works for cello and piano. Brahms adds to the repertoire for this duo, finding ways to balance the disparate voices of the piano and cello.

Brahms's distinctive voice is already clear by the time of his first cello sonata. This sonata is the first of his instrumental duos; he had already composed a piano trio, two piano quartets, his piano quintet, and two string sextets. While it might seem that it would be simpler to compose for fewer instruments, it is actually quite a challenge to present one's musical ideas with such economy—similar to the idea that a bicycle requires more skill to ride than a three-wheeled vehicle. Brahms solves the potential problem—that the piano's extensive range could cover the sound of the cello—in several ways. The cello is often given the melody, with the piano playing a discreet accompaniment. Brahms avoids using the two instruments in the same register at the same time. He also permits the instruments to play individually on occasion. The two instruments are partners in the purest, most democratic, style of chamber music.

Conservative in terms of key, the sonata stays close to the overall E Minor. The somewhat serious nature of the first movement, Allegro non troppo (Fast, but not too much) is well answered by the middle movement. The Allegretto quasi Menuetto (Moderately fast, like a Minuet) adheres to minuet and trio model, with a lighthearted minuet followed by a trio which presents longer lines; the treble register of the piano in the minuet enhances the genial effect. Brahms exercises both imagination and technical prowess when he combines fugue with sonata form in the finale, Allegro. (In a fugue, each "voice" of the texture—often in the ranges of soprano, alto, tenor and bass—enters individually, imitating the tune stated by the first voice. This kind of contrapuntal writing requires a special technique, and the style is not usually employed in chamber music pieces.) Brahms demonstrates seriousness and skill by producing a learned scholarly fugue in the manner of J.S. Bach, instead of a lighter form such as a rondo or theme with variations.

Brahms dedicated his first cello sonata to his cello-playing friend Josef Gänsbacher. Gänsbacher was multi-talented, being also a singer, musicologist and lawyer in Vienna. He was in his early

30s when Brahms composed this piece. It has been reported that "when his Viennese friend Josef Gänsbacher complained during their performance of Brahms's first cello sonata that he could not hear himself play the cello part over Brahms's forceful piano, Brahms laconically responded, 'Lucky you.'"

Brahms composed the second sonata for cello and piano while spending the summer at a resort town in Switzerland. During the same summer, he also produced the second violin sonata, op. 100. This second cello sonata presents a wide range of expressive timbres and textures that increase the dramatic scope. For example, the opening of the second movement, Adagio affettuoso (Very slow, with tender warmth), is especially striking with the cello playing a pizzicato (plucked) bassline while the piano has a chorale texture in the middle register. Furthermore, the tonal design of this sonata goes further afield than does the first sonata. The second sonata is more compact than the first, concentrating four movements into a timespan that is barely longer than the three movements of the first sonata.

The two instruments are carefully intertwined in the first movement, Allegro vivace (Fast and lively), introducing a soaring melody in the cello supported by an agitated undercurrent. The remarkable texture of pizzicato cello with piano chorale in the slow movement is further developed during the movement and reappears to great effect at the climax. The Allegro passionato (Fast, passionate) is quite agitated rhythmically as well as tonally. The first melody resembles the theme of the last movement of Brahms's third symphony in its relentless drive, and a calm section breaks the momentum briefly. The finale, Allegro molto (Very fast), begins as the cello presents a sweet theme along with the piano's unassuming accompaniment. The two instruments switch roles in the second phrase, and a process of change is underway. Rhythms become more complex, harmonies turn unexpectedly, and the texture and dynamics combine in an explosive chemical reaction. The ending is both powerful and tender as it recalls the pizzicato of the second movement.

Chamber Music for Piano and Strings
Sunday, February 12, 2012
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Dominic DeStefano, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet No. 1 in G Minor, Op. 25 — Johannes Brahms (1833-1897)
- Allegro
- Intermezzo—Trio: Allegro, ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

INTERMISSION

Piano Quintet in F Minor, Op. 34 — Johannes Brahms
- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

PROGRAM NOTES

"His music and Schumann's have in common above all purity and inner nobility. There is no seeking after applause in Brahms's music, no narcissistic affectation. Everything is sincere and truthful." —The great critic Eduard Hanslick wrote this in 1862, after hearing Brahms's two piano quartets.

The Piano Quartet No. 1 in G Minor, Op. 25, and the Piano Quintet in F Minor, Op. 34, were composed in a momentous period, between 1861 and 1864. This period marked the end of Brahms's living in his hometown of Hamburg, Germany and his relocation to Vienna, Austria. These chamber music pieces precede his symphonies and can be seen as essays toward writing for full orchestra. Like many of his other works, these went through multiple stages before settling into their final versions. They are expansive in design, employing string instruments that cover the low-to-high registers, and, by including the piano, offer the potential for rich and varied textures.

Brahms wrote two quartets for piano and strings in 1861-62, No. 1 in G Minor and No. 2, Op. 26, in A Major. He felt himself to be very much a north German and wanted to live near his parents in Hamburg. Professionally, he desired a position with one of the musical institutions of Hamburg—in particular, he hoped to be the next music director of the city's orchestra. Most of his time was spent composing (his pieces were steadily being published and performed across Europe), and he also conducted a women's choir during this period. He lived with his parents for awhile before taking rooms that offered more independence and privacy. It was in this location that he composed these two quartets and some of his variations for piano. The pair of quartets is described as "unabashedly innovative. Both are massive in scale, lasting nearly three-quarters of an hour in performance." His dear friend, Clara Schumann, played piano in the premiere of the G Minor quartet during the fall of 1861.

This was a poignant period of his life; the young composer, still under 30, was trying to find a place he could call home, hoping it would be Hamburg but being open to other possibilities. Brahms traveled a bit during the early part of 1862 and visited Vienna for the first time in the fall of 1862. After an extended stay, he decided to move to Vienna permanently. Back north in Hamburg, the position of music director of the orchestra was given to someone else, and Brahms knew it was time for a change.

Brahms dedicated this quartet to Baron Reinhard von Dalwigk, an official who worked for the unification of Germany. The quartet has a masterful pace. The first three movements are appealing in their warmth and breadth. The Intermezzo is imbued with an insistent yearning, and its Trio is fugue-like. The Andante con moto (Moderately with motion) follows in chorale style. Yet it is in the last movement, the Rondo alla Zingarese (Rondo, in the gypsy style), that the quartet catches fire. Its main theme, to which the Rondo returns several times, is thrilling, and the contrasting episodes alternately declaim and sparkle. Brahms had learned about the exciting capriciousness of gypsy music from Eduard Reményi, a violinist with whom he played duo concerts in 1853. The work has continued to thrill audiences ever since its premiere. In fact, the iconoclastic composer Arnold Schoenberg orchestrated it in 1937, adding even more bling by such strokes as giving the fast runs to the xylophone!

The Piano Quintet, Op. 34, dates from 1864, but this was really its third incarnation. Brahms originally composed it in 1862 as a string quintet using two cellos, following a similar piece by Schubert. Then in 1864 he transformed it into a work for two pianos. Finally, he settled on a version that combined strings with piano, his only piece for this ensemble. The quintet is dedicated to Princess

Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.

TIMELINE OF PIECES

Born in Hamburg, Germany – 1833

Living in Düsseldorf to be near Schumanns, during Robert's illness – 1854

Ballades, Op. 10 – 1854 *(Concert 2)*

Piano Quartet No. 1, G Minor, Op. 25 – 1861 *(Concert 4)*

Move to Vienna – 1862

Piano Quintet, F Minor, Op. 34 – 1861-1864 *(Concert 4)*

Cello Sonata #1, E Minor, Op. 38 – 1862-65 *(Concert 3)*

Composed Symphonies 1 and 2 – 1876-77

First trip to Italy, grew his beard – 1878

Violin Sonata No. 1, G Major, Op. 78 – 1879 *(Concert 1)*

Offered Meiningen Court Orchestra to try out new pieces – 1881

Cello Sonata No. 2, F Major, Op. 99 – 1886 *(Concert 3)*

Violin Sonata No. 2, A Major, Op. 100 – 1886 *(Concert 1)*

Violin Sonata No. 3, D Minor, Op. 108 – 1886-88 *(Concert 1)*

Vowed to stop composing – 1890

Fantasy Pieces, Op. 116 – by 1892 *(Concert 2)*

Piano Pieces, Op. 118 – 1892 *(Concert 2)*

Composes last piece, Op. 122, Chorale Preludes for organ – 1896

Dies of liver cancer in Vienna – 3 April 1897

A pre-concert lecture will be given at 2:15 p.m. by Douglas Shadle, prior to each event.

Douglas Shadle is a lecturer in music history at the University of Louisville. He has a Ph.D. and an M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance from the University of Houston. Shadle is a specialist in nineteenth- and twentieth-century concert music from the United States and Europe. His publications include articles in the journal *American Music*, the second edition of the *New Grove Dictionary of American Music*, and an essay about Olivier Messiaen in a collection entitled *Messiaen the Theologian*. A lover of orchestral music, he is currently completing a book on symphonies written in the United States during the nineteenth century.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple the scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements includes chamber and solo concerts in USA, Europe, Israel and South Africa.

Max Rabinovitsj attended the Royal Brussels Conservatory of Music (Belgium) and is a graduate of The Curtis Institute of Music. He has been the concertmaster of the Ottawa (Ontario) Philharmonic, the New Orleans Symphony, the Cincinnati Symphony, the Saint Louis Symphony, the Nice (France) Orchestra, and the Gulbenkian (Portugal) Orchestra. He was also Associate Conductor of the Nice and Gulbenkian Orchestras. In chamber music, he participated in the Marlboro Music Festival for six years, founded the Saint Louis String Quartet, which was in residence at Washington University. In Europe, he founded the Trio da Vinci, which toured extensively on that continent. He was Director of Festivals in Entrecasteaux, France, Sintra and Evora, Portugal, and Tangiers, Morocco.

Max made his debut as a solo recitalist in New York City at Alice Tully Hall, in Lincoln Center, and performed the Bach *Double Concerto* in Carnegie Hall with Isaac Stern. As a conductor, he became well known for his interpretations of the classical repertoire and his work with youth orchestras. He conducted great artists such as Mstislav Rostropovich, Jaime Laredo, Gil Shaham, Viktoria Mullova, Maria Joao Pires, Walter Ponce, David Gueringas, Roger Pascal, Pierre Amoyal and many others. As soloist, Max has performed under James Levine, Leon Fleisher, Max Rudolf, Thomas Mayer, Walter Susskind, Vladimir Goldschman, Jerzy Semkov, Lukas Foss, Claudio Scimone, Eleazar De Carvalho, Michel Tabachnik and Philippe Bender.

Max has been Professor at Washington University, the University of Texas and the University of Evora (Portugal). He has also taught at the Nice Conservatory (France). He is a member of the Monticello String Quartet and Visiting Professor at James Madison University (Virginia). He is currently residing in Charlottesville, Virginia with his wife, Mary. He met his wife, a harpist, when they were both students at The Curtis Institute of Music.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with

such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she has taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music and is also the founder and director of the Oldham County Chamber Ensemble.

Dominic DeStefano has been featured in performances as a recitalist and chamber musician throughout North America, Europe, Asia, and Australia. After completing doctoral studies with his long-term mentors, Masao Kawasaki and Catharine Carroll, he joined the viola faculty of the University of Cincinnati College-Conservatory of Music (CCM) and became a teaching fellow at the Aspen Music Festival and School. DeStefano currently teaches viola at University of Louisville School of Music, CCM, and the Great Wall International Music Academy in Beijing, as well as in the Starling Preparatory String Project in Cincinnati and the internet teaching project ViolinMasterclass Live. As an orchestral musician he has been a member of the Lucerne Festival Academy Orchestra in Switzerland and Aspen Chamber Symphony in Colorado.

Recent performances include recitals at the National Underground Railroad Freedom Center and the University of Queensland, Australia. A proponent of new music, he performs many new works, including his own, and has been featured on the Fresh Ink series in Aspen and the Sonic Explorations and Fringe Festival series in Cincinnati. Particularly interested in electroacoustic performance, he has worked with Pierre Boulez, IRCAM Paris, and Ensemble Intercontemporain. Current research interests focus on spectral music and the pedagogy of microtonal intonation. Also interested in arts advocacy, DeStefano served as General Manager of the 2010 International Viola Congress and is currently Managing Director of Starling Project Foundation.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding

member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Fredrick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto, and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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The Music eX Series of concerts would not be possible without the support of many people at the university and in the community in offering financial support, advice, and encouragement. In particular, Lior Yaron, Susan Rostov, Sara Robinson, Terry Langford, John Chamberlian, Christopher Doane, John Ritz, Penny Brodie, Theodora Vaughan and our faculty and artists Dominic DeStephano, Brittany MacWilliams, Patrick Rafferty, Douglas Shadle, Max Rabinovitsj, Rebecca Jemian, and Paul York, who all donated their time, artistry and resources to promote the series and its goals. Thank you!

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GENGHIS BARBIE, the leading post post-feminist feminist all-female horn experience, is the most innovative and energizing chamber ensemble of its generation and beyond. With a combined 26 years of conservatory training, Genghis Barbie delivers to you a visceral and unadulterated musical adventure. Performing arrangements of pop music from the 70's, 80's, 90's, 00's and today, Genghis Barbie is the most versatile and expansive group on NYC's classical/pop/rock/jazz/indie/alternative/punk/electro-acoustic scene. Genghis Barbie was incepted in a unique moment of ingenuity when Freedom Barbie, Jungle Barbie, Velvet Barbie and Attila the Horn converged and vowed to create distinctive, interactive and personal performances. In addition to their busy New York City performing schedule, Genghis Barbie is engaged to perform at the 2011 International Horn Society Symposium in San Francisco and will be embarking on their first international tour in the fall of 2011. Genghis Barbie aspires to appear on the Ellen Degeneres show within one calendar year.

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-The Horn Call, International Horn Society

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Complete Cello Sonatas
Sunday, January 29, 2012
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Sonata No. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

INTERMISSION

Cello Sonata No. 2 in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

PROGRAM NOTES

"With this I rinse my mouth every morning." Brahms made this comment about J.S. Bach's monumental collection of preludes and fugues, the Well-Tempered Clavier, and he kept a copy of the score on his piano so that he could play from it daily.

Brahms composed his two cello sonatas at an interval of more than twenty years, 1862-65 and 1886. The period between the two pieces saw many changes in Brahms's life and compositional style. At the time Brahms began writing the first sonata, he had just moved to Vienna from Germany. Vienna was the center of European music-making, and Brahms was curious to find his place there. Naturally, he wanted his first efforts in this important city to make strong impressions on musical colleagues, audiences, and potential patrons.

The first sonata is ambitious: its bold musical arc reaches from the declamatory power of the first movement to the artful fugue-inspired finale. By 1886, when he wrote his second sonata for cello and piano, Brahms was a known quantity, respected not only in Vienna but across all of Europe. He had just completed the last of his four symphonies, and his reputation was well-established. The second sonata presents an assured maturity that permits its dramatic nature to emerge. Both pieces reflect a composer who is deeply committed to music of great integrity.

Brahms's cello sonatas fit in the tradition of the previous masters. Haydn loved the cello and wrote concertos for it; Beethoven loved the cello and composed sonatas. In the generation before Brahms, both Schumann and Chopin had created works for cello and piano. Brahms adds to the repertoire for this duo, finding ways to balance the disparate voices of the piano and cello.

Brahms's distinctive voice is already clear by the time of his first cello sonata. This sonata is the first of his instrumental duos; he had already composed a piano trio, two piano quartets, his piano quintet, and two string sextets. While it might seem that it would be simpler to compose for fewer instruments, it is actually quite a challenge to present one's musical ideas with such economy—similar to the idea that a bicycle requires more skill to ride than a three-wheeled vehicle. Brahms solves the potential problem—that the piano's extensive range could cover the sound of the cello—in several ways. The cello is often given the melody, with the piano playing a discreet accompaniment. Brahms avoids using the two instruments in the same register at the same time. He also permits the instruments to play individually on occasion. The two instruments are partners in the purest, most democratic, style of chamber music.

Conservative in terms of key, the sonata stays close to the overall E Minor. The somewhat serious nature of the first movement, Allegro non troppo (Fast, but not too much) is well answered by the middle movement. The Allegretto quasi Menuetto (Moderately fast, like a Minuet) adheres to minuet and trio model, with a lighthearted minuet followed by a trio which presents longer lines; the treble register of the piano in the minuet enhances the genial effect. Brahms exercises both imagination and technical prowess when he combines fugue with sonata form in the finale, Allegro. (In a fugue, each "voice" of the texture—often in the ranges of soprano, alto, tenor and bass—enters individually, imitating the tune stated by the first voice. This kind of contrapuntal writing requires a special technique, and the style is not usually employed in chamber music pieces.) Brahms demonstrates seriousness and skill by producing a learned scholarly fugue in the manner of J.S. Bach, instead of a lighter form such as a rondo or theme with variations.

Brahms dedicated his first cello sonata to his cello-playing friend Josef Gänsbacher. Gänsbacher was multi-talented, being also a singer, musicologist and lawyer in Vienna. He was in his early

30s when Brahms composed this piece. It has been reported that "when his Viennese friend Josef Gänsbacher complained during their performance of Brahms's first cello sonata that he could not hear himself play the cello part over Brahms's forceful piano, Brahms laconically responded, 'Lucky you.'"

Brahms composed the second sonata for cello and piano while spending the summer at a resort town in Switzerland. During the same summer, he also produced the second violin sonata, op. 100. This second cello sonata presents a wide range of expressive timbres and textures that increase the dramatic scope. For example, the opening of the second movement, Adagio affettuoso (Very slow, with tender warmth), is especially striking with the cello playing a pizzicato (plucked) bassline while the piano has a chorale texture in the middle register. Furthermore, the tonal design of this sonata goes further afield than does the first sonata. The second sonata is more compact than the first, concentrating four movements into a timespan that is barely longer than the three movements of the first sonata.

The two instruments are carefully intertwined in the first movement, Allegro vivace (Fast and lively), introducing a soaring melody in the cello supported by an agitated undercurrent. The remarkable texture of pizzicato cello with piano chorale in the slow movement is further developed during the movement and reappears to great effect at the climax. The Allegro passionato (Fast, passionate) is quite agitated rhythmically as well as tonally. The first melody resembles the theme of the last movement of Brahms's third symphony in its relentless drive, and a calm section breaks the momentum briefly. The finale, Allegro molto (Very fast), begins as the cello presents a sweet theme along with the piano's unassuming accompaniment. The two instruments switch roles in the second phrase, and a process of change is underway. Rhythms become more complex, harmonies turn unexpectedly, and the texture and dynamics combine in an explosive chemical reaction. The ending is both powerful and tender as it recalls the pizzicato of the second movement.

Chamber Music for Piano and Strings
Sunday, February 12, 2012
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Dominic DeStefano, *viola* Paul York, *cello* Dror Biran, *piano*

PROGRAM

Piano Quartet No. 1 in G Minor, Op. 25 — Johannes Brahms (1833-1897)
- Allegro
- Intermezzo—Trio: Allegro, ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

INTERMISSION

Piano Quintet in F Minor, Op. 34 — Johannes Brahms
- Allegro non troppo
- Andante, un poco Adagio
- Scherzo: Allegro
- Finale: Poco sostenuto—Allegro non troppo

PROGRAM NOTES

"His music and Schumann's have in common above all purity and inner nobility. There is no seeking after applause in Brahms's music, no narcissistic affectation. Everything is sincere and truthful." —The great critic Eduard Hanslick wrote this in 1862, after hearing Brahms's two piano quartets.

The Piano Quartet No. 1 in G Minor, Op. 25, and the Piano Quintet in F Minor, Op. 34, were composed in a momentous period, between 1861 and 1864. This period marked the end of Brahms's living in his hometown of Hamburg, Germany and his relocation to Vienna, Austria. These chamber music pieces precede his symphonies and can be seen as essays toward writing for full orchestra. Like many of his other works, these went through multiple stages before settling into their final versions. They are expansive in design, employing string instruments that cover the low-to-high registers, and, by including the piano, offer the potential for rich and varied textures.

Brahms wrote two quartets for piano and strings in 1861-62, No. 1 in G Minor and No. 2, Op. 26, in A Major. He felt himself to be very much a north German and wanted to live near his parents in Hamburg. Professionally, he desired a position with one of the musical institutions of Hamburg—in particular, he hoped to be the next music director of the city's orchestra. Most of his time was spent composing (his pieces were steadily being published and performed across Europe), and he also conducted a women's choir during this period. He lived with his parents for awhile before taking rooms that offered more independence and privacy. It was in this location that he composed these two quartets and some of his variations for piano. The pair of quartets is described as "unabashedly innovative. Both are massive in scale, lasting nearly three-quarters of an hour in performance." His dear friend, Clara Schumann, played piano in the premiere of the G Minor quartet during the fall of 1861.

This was a poignant period of his life; the young composer, still under 30, was trying to find a place he could call home, hoping it would be Hamburg but being open to other possibilities. Brahms traveled a bit during the early part of 1862 and visited Vienna for the first time in the fall of 1862. After an extended stay, he decided to move to Vienna permanently. Back north in Hamburg, the position of music director of the orchestra was given to someone else, and Brahms knew it was time for a change.

Brahms dedicated this quartet to Baron Reinhard von Dalwigk, an official who worked for the unification of Germany. The quartet has a masterful pace. The first three movements are appealing in their warmth and breadth. The Intermezzo is imbued with an insistent yearning, and its Trio is fugue-like. The Andante con moto (Moderately with motion) follows in chorale style. Yet it is in the last movement, the Rondo alla Zingarese (Rondo, in the gypsy style), that the quartet catches fire. Its main theme, to which the Rondo returns several times, is thrilling, and the contrasting episodes alternately declaim and sparkle. Brahms had learned about the exciting capriciousness of gypsy music from Eduard Reményi, a violinist with whom he played duo concerts in 1853. The work has continued to thrill audiences ever since its premiere. In fact, the iconoclastic composer Arnold Schoenberg orchestrated it in 1937, adding even more bling by such strokes as giving the fast runs to the xylophone!

The Piano Quintet, Op. 34, dates from 1864, but this was really its third incarnation. Brahms originally composed it in 1862 as a string quintet using two cellos, following a similar piece by Schubert. Then in 1864 he transformed it into a work for two pianos. Finally, he settled on a version that combined strings with piano, his only piece for this ensemble. The quintet is dedicated to Princess

Anna von Hesse, a young wife and mother who died in 1865 from complications of childbirth.

Brahms set down the musical ideas of the piece around the same time as he was writing the piano quartet, Op. 25, but continued to revise its instrumental realization, even as he was moving to Vienna. Perhaps his acts of domestic and professional resettlement—from Hamburg, to Vienna, spending his summers in the countryside—contributed to his quest to resituate this composition for different ensembles.

Clara Schumann wrote Brahms in July 1864 about the second version for two pianos: "The work is splendid...but it cannot be called a sonata. Rather it is a work so full of ideas that it could have—must have—an orchestra for its interpretation!" Another friend, Hermann Levi, wrote Brahms in November 1864 when the piano quintet appeared, "The quintet is beautiful beyond words. ...You have turned a monotonous work for two pianos into a thing of great beauty... a masterpiece of chamber music."

Although cast in sonata form, the first movement, Allegro non troppo (Fast, but not too much), offers an abundance of themes—and this is one of the first clues that the quintet has a broad reach. Its drama begins when a theme is stated in unison in three octaves, and its coda unfolds peacefully over a tonic pedal. The Andante, un poco Adagio (Moderate, a bit slow) proceeds with an elegant grace. The piano presents and develops a stately melody with afterbeat support from the strings. Even the middle section, with its increased motion, maintains the equanimity; like the first movement, this also ends with a restorative coda. The following Scherzo begins quietly with a theme that darts about furtively before erupting in bold unison. Brahms expands this movement, treating the opening theme as a fugato, and offering a more calm middle section. The Finale: Poco sostenuto (Finale: a little sustained) begins profoundly as Brahms conjures Baroque style counterpoint through the fugal accumulation of voices. After this dramatic introduction, the rondo gets underway. The effects of counterpoint are present throughout the rondo, even into the lengthy closing coda, and this unifies the piece.

One scholar sums up the quintet this way: *"It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure. ...Also important in the F minor Quintet is the technique of thematic transformation, whereby themes retain their basic contour and length but are altered in mood or character."*

All program notes for the series were written by Rebecca Jemian.

Rebecca Jemian is Associate Professor of music theory at Ithaca College in Ithaca, New York. If you ask her who her favorite European composer is, on most days she will reply, "Brahms." Jemian is also happy to write for this series of concerts, because she spent her first two years of college at the University of Louisville School of Music as a bassoon performance major—with scholarship support. She is married to Marc Satterwhite, UofL Professor of Music Composition.